

# Vogue

DÉBUTANTES  
AND WINTER SEASON  
NOVEMBER • 15 • 1934  
PRICE 35 CENTS

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★



HELP UNCLE SAM -

SAVE YOURSELF -

**CHRISTMAS CARDS AND PARCELS**  
The Government will appreciate it if you will  
**SHOP EARLY** ~ **WRAP SECURELY**  
~ **ADDRESS PLAINLY** ~  
**MAIL EARLY FOR DELIVERY BEFORE CHRISTMAS**  
JAMES A. FARLEY, Postmaster General



*Suit everybody*

BELIEVE US, we're thinking of YOUR ease, profit and success when we say, *Better look up Cannon towels for Christmas before Thanksgiving.* . . . Why? Well, you find store stocks complete in November—extra special gifts for everybody—at any price you care to pay (and always heap-big values, remember). Too, there'll be much less shopper traffic—no hurry, no flurry, no worry—with plenty of spare time left for wrapping and shipping.

You save money and you get results, if you think hard about Cannon towels and bath sets as you think down your Christmas list. What else can you pick up for a dollar even, or two-ninety-five, or ten, that brings so much beauty and so much balm for so little wherewithal! What else matches present to person so perfectly! You'll find Cannon-made gifts for her and him and them all, almost as if their names were written all over the terry. *Tip:* some stores will add very swell monograms to order. . . . And that's another good reason for going out after 'em early.

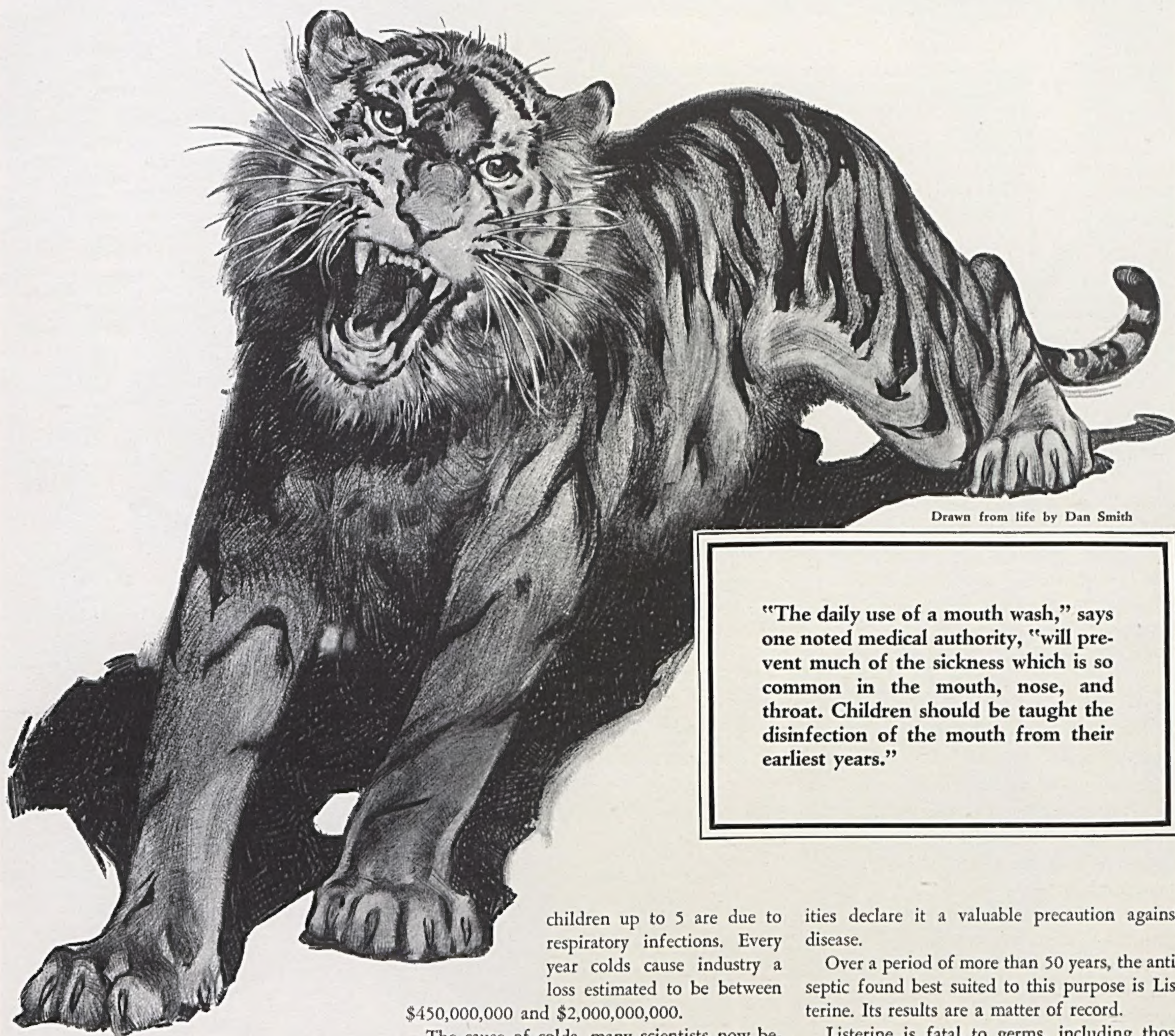
**CANNON SHEETS** have as many fine points as Cannon towels, and make just as fine gifts. They keep their fresh look and feel for years, longer than others. There's a grade in each price class, for every bed—each giving a little more service for the same money.... Cannon Mills, Inc., 70 Worth Street, New York City.



*Cannon Towels make very fine gifts*



# The TIGER in the House



Drawn from life by Dan Smith

"The daily use of a mouth wash," says one noted medical authority, "will prevent much of the sickness which is so common in the mouth, nose, and throat. Children should be taught the disinfection of the mouth from their earliest years."

YOU call it a cold, but physicians call it the Tiger in the House because their experience teaches them how potentially dangerous a cold really is; how often it may lead to prolonged ill-health.

Unchecked, a cold may run through entire families. Unless treated, it frequently leads to sinus, ear, and mastoid trouble, as well as bronchitis and pneumonia (particularly in the case of babies). Eighty per cent of acute illnesses in

children up to 5 are due to respiratory infections. Every year colds cause industry a loss estimated to be between

\$450,000,000 and \$2,000,000,000.

The cause of colds, many scientists now believe, is a filtrable virus, invisible but potent. It lodges in the mouth and throat, which also welcome millions of the equally dangerous "secondary invaders"—the pneumonia, streptococcus and influenza germs. These often complicate a cold, make it dangerous.

## Gargle Listerine

Recognizing the throat as the breeding ground of bacteria, it is evident that the daily use of an antiseptic is of vital importance. Many author-

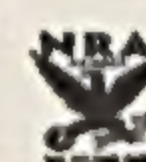
ities declare it a valuable precaution against disease.

Over a period of more than 50 years, the antiseptic found best suited to this purpose is Listerine. Its results are a matter of record.

Listerine is fatal to germs, including those associated with colds. Yet it does not irritate delicate tissue as do harsh mouth washes.

For oral cleanliness and to fight colds—gargle with Listerine every morning and night. If you feel a cold coming on or one has already started, repeat the gargle every two hours. You will be delighted to find how often it brings relief.

The moment Listerine enters the mouth it begins to kill germs. Even four hours after its use, reductions in the number of germs ranging up to 64% have been noted.



Fight the Common Cold with **Listerine**

We will send free and post-paid a scientific treatise on the germicidal action of Listerine; also, a Booklet on Listerine uses. Write Lambert Pharmaceutical Co., Dept. VM-11, St. Louis, Missouri.





For the extraordinary in gifts this Christmas, consider handbags with matching accessories . . . designed and tailored by London craftsmen in strikingly uncommon leathers. And the five famous Molinelle perfumes . . . a language to those who dote upon English luxuries . . .

Above the bottles of Molinelle's Lilac, Beau Geste and Gardenia . . . tailored bags of leopard fur (with belt) . . . real parchment leather . . . Wear-Clean Suede (with gloves) . . . and for evening, the finest of Viennese needlepoint. At the best American shops.

**C. W. DAVENPORT** *Importer*  
 PHILADELPHIA LONDON VIENNA  
**366 Fifth Avenue, New York**



# Wamsutta Christmas Sets



*For as little as \$2<sup>30</sup>*

There's a real thrill in being able to give anything so beautiful and so much appreciated as Wamsutta sheets and pillow cases . . . Especially when you can buy pairs of lovely, snowy Wamsutta cases for so little, this year . . . and check half a dozen names off your Christmas list for less than fourteen dollars! The pairs of pillow cases are boxed and wrapped just as handsomely as the most elaborate sets of Wamsutta sheets, and with the same gay old-fashioned card to carry your Christmas greetings . . . See them at your favorite store.

WAMSUTTA MILLS • Founded 1846 • NEW BEDFORD • MASS.



# Announcing "SAFARI BROWN" A New Shade in Alaska Sealskin



*Some of the many Safari Brown Alaska Sealskin models shown at the Paris Winter Openings.*

IT is our privilege to announce to the world of fashion a notable new shade in U. S. Government Alaska Sealskin — "SAFARI BROWN" — a magnificent, deep, dark, neutral brown, toned to accompany Winter costumes of any color. Acclaimed by the Paris couture as the outstanding high-style fur of the year for coats, for capes and for trimming, "SAFARI BROWN" ALASKA SEALSKIN is now presented by important fashion establishments in your city, in brilliantly designed youthful models. Your attention is invited to these and to their accompanying fashions in Black and in Logwood Brown Alaska Sealskin — a group of "limited - edition" furs at the crest of the authoritative mode.

*National Fur Week, November 12<sup>th</sup> to November 17<sup>th</sup>*

**FOUKE FUR CO.**

**ST. LOUIS, MO.**

AGENTS OF THE U. S. GOVERNMENT FOR THE



PREPARATION AND SALE OF ALASKA SEALSKIN





Photographed Au Quatrieme by BOUCHARD



- *Georgette with satin makes the new, most beautiful nightgowns in Paris. This hand-sewn satin gown has hand-run Alençon lace embroidered onto a georgette top. The blending of tea rose satin and georgette with pale ocre lace is exquisite. Also, turquoise blue. \$10.95.*



- *Biassed to fit slenderly, is this hand-made slip of soft shimmering satin. The delicate embroidery is real Point Turc . . . an embroidery of great distinction that is also the quintessence of simplicity. Tea rose only. Slip, \$3.95 . . . Panties to match, \$2.95. Nightgown, \$4.95.*

So softly fine it might be fur, is the tea rose marabout on the sheer velvet negligee. Sleeves are in the best *Bialo* fashion . . . and there is a small train for glamour. Also in pastel blue or white, \$50 . . . A happy thought, warm angora wool and satin manoeuvred into the tailored but feminine robe seated in front. It's lacy white angora, lined in tea rose or pastel blue satin, with quilted collars and cuffs à la *Bialo*. The amusing satin Ascot is sewn in on each side. Price, \$50.

● **JOHN WANAMAKER**

IN BOTH STORES . . . NEW YORK AND PHILADELPHIA





CALDY

The success of a brilliant evening may well depend upon your wrap—the new, long Mink cape is slender, full in back and envelopes you completely—the fitted coat of dark sherry velvet has a flattering circular collar and great cuffs of Ermine.

*Revillon Frères*

FIFTH AVENUE AT FIFTY-FOURTH



V  
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A few random paillettes, and yards of swishing black faille taffetta, are used by I. Magnin for the triumphant entrance of feminine glamour in its most magnificent mood.

\* \* \*

San Francisco	Los Angeles	Hollywood	Pasadena
Oakland	Seattle	Santa Barbara	Montecito
Palm Springs	Coronado	Del Monte	

**I. MAGNIN & CO.**



**Lord & Taylor**  
FIFTH AVENUE



*Fabric by Wahneta*

DAYTIME FORMALITY with a flattering youngness. Created in a rich new fabric, Crepe Capucini of "Acele," the luxury yarn of fashion. Beautifully dull and deeply patterned in a matelassé shaped motif, its texture is softly firm and full-bodied. Left: Slim and cavalier-like with its standing collar and crisp buttoned gilet and bow of contrasting color. Sizes 12—18. Colors: Black and white and brown and white. Right: New high yoke neckline, interesting bow, accented by a quartette of brilliant clips. Sizes: 12—20. Colors: Black, apple green and brown





*Deep blue skies...a friendly sun...  
cool, gentle breezes...gay companions  
...and two outdoor swimming pools*



— on the  
**BIGGEST SHIPS**  
to and from  
**CALIFORNIA**

Swimming at your favorite surf club—that's what it's like on a magnificent Panama Pacific liner! Two big pools built right in the deck—and all the service in the world right at your elbow!

To travel on one of these largest liners in inter-coastal service is to have a round of grand times from start to finish. They are so very big—there's so much room for rest and play—that you can do whatever you please—whenever you please. Aboard them, at your very finger tips, you'll find all the comforts of your own home, all the luxuries of your favorite surf and country clubs. That's why you'll experience such decided pleasure—that's why travelers enjoy themselves on Panama Pacific liners and buy round trip tickets.

*S. S. Virginia, S. S. California, S. S. Pennsylvania, over 33,000 tons. All outside cabins. Real beds—not berths—in all cabins. Air-conditioned dining salons. Exciting calls at Havana, Panama Canal, Balboa, Panama City, San Diego (Agua Caliente and Tia Juana in Mexico), Los Angeles, San Francisco. New reduced First Class fares from \$185. Tourist Cabin from \$120. Round trip, 25% reduction. Apply to your local agent.*

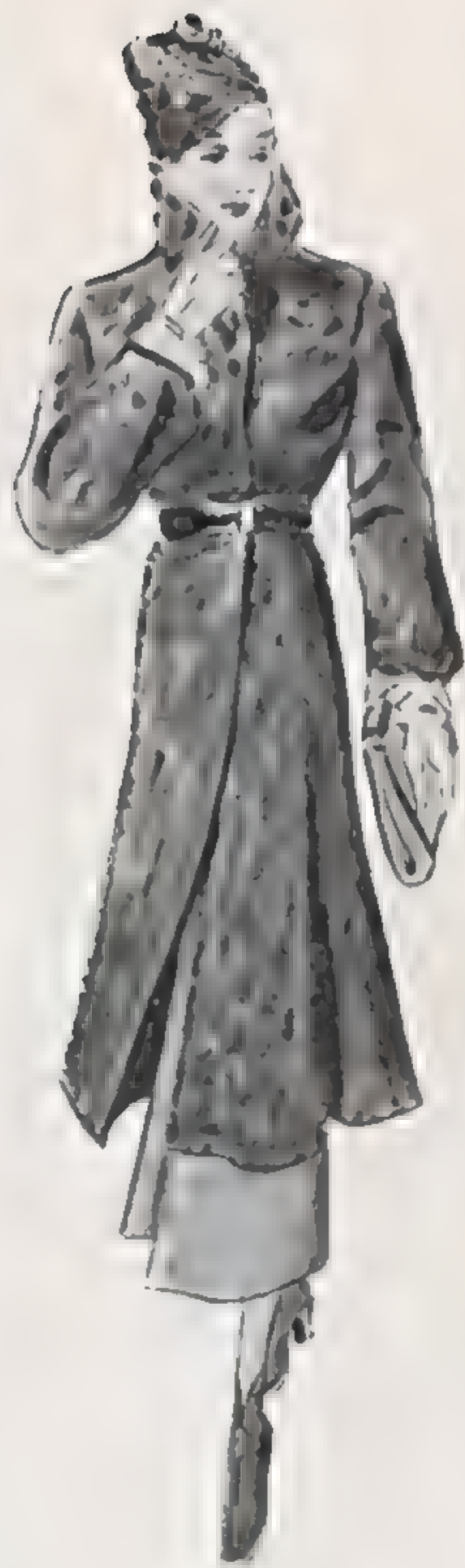


**PANAMA PACIFIC LINE**

INTERNATIONAL MERCANTILE MARINE COMPANY · No. 1 Broadway, New York · Other offices in all principal cities



# Firestone Rainbeaus MATCH THE SEASON'S LOVELIEST SHOES



★ A smart combination for afternoon wear. The Firestone Rainbeaus are sleek, kid-finish rubber, lizard-rubber trimmed. Brown or black — all correct heel heights.

★ Gorgeous for evening! Slippers of red velvet and gold — protected with the equal elegance of satin-finish rubber Firestone Rainbeaus, topped with flattering fur. Wear these Rainbeaus for formal afternoons, too.



WHO CARES about the weather? Surely not the woman who has the foresight to match her lovely new shoes with Firestone Rainbeaus! For these smart, new overshoes make it possible to look one's very best — to be gaily, lightly shod — no matter what the weather.

Firestone Rainbeaus are *style twins* of the season's most beautiful shoes . . . See how they match — heel height for heel height, line for line, texture for texture! And they fit as you have always wished overshoes would fit. They make your feet look trim and slender. The best investment you can make for stormy-day smartness, economy, and good health is to say — "Show me matching Firestone Rainbeaus!" when you buy your new shoes.

**FIRESTONE FOOTWEAR CO.—Dept. V-2—Hudson, Mass.**

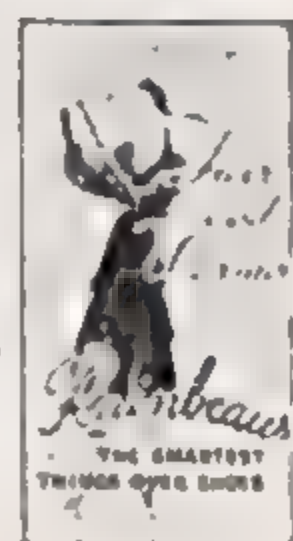
★ Line for line, these Firestone Rainbeaus in lizard-finish rubber are perfect *style twins* of the swanky kid-and-lizard oxfords for morning and shopping wear. Black, too — all heel heights.

★ The suede-like softness of the fine wool jersey in these Firestone Rainbeaus is an ideal match for suede shoes, say style authorities. Black or brown, all heel heights.

Copyright, 1934, Firestone Footwear Co.



**FREE** — Style booklet, "Fair and Warmer," with complete information on the correct new costumes for every hour of the day . . . Simply send name and address.



**Firestone**  
**Rainbeaus**  
The Smartest  
Things Over Shoes







ONLY at Macy's, and ONLY \_\_\_\_\_ **4.96**  
Zephyr cable stitch in white, tomato, maize, rust, brown, black, turquoise, green. 32 to 40.



ONLY at Macy's, and ONLY \_\_\_\_\_ **3.96**  
Whitbey\* cardigan in rust, brown, green, black, gold, oxford, navy, raspberry, white. 34-40.  
\*Reg. U. S. Pat. Off.



ONLY at Macy's, and ONLY \_\_\_\_\_ **7.94**  
Twin set of imported Shetland yarn in brown, rose, green, blue, rust, white, canary. 34 to 40.



ONLY at Macy's, and ONLY \_\_\_\_\_ **6.94**  
10-button belted cardigan of fine zephyr in white, blue, red, turquoise, gold. 34 to 40.



ONLY at Macy's, and ONLY \_\_\_\_\_ **8.94** (cardigan)  
Pull-over, **7.44**. 100% cashmere in gold, raspberry, natural, brown, rose, green, blue. 34-40.



ONLY at Macy's, and ONLY \_\_\_\_\_ **4.96**  
Metallic threads and black, red, white, gold, rose dust, and brown wools. Sizes 32 to 40.

# Sweater

That one phrase — "Sweaters by Macy's" — means more sweaters, and more smart sweaters, and more smart sweaters at low cash prices, than you will find in any other single specialty shop in America.

by



# MACY'S

THIRD FLOOR, 34th STREET & BROADWAY, N.Y.C.





Matinée

## Raynshu-Ties for Street Wear

With Winter here, fashion's footsteps again turn toward Raynshu-Ties, the protective footwear that annually leads the style parade. This year's distinctive models are both practical and good-looking. The fur cuffs (correct for morning and afternoon, as well as evening) are waterproofed. Raynshu-Ties, fur trimmed or plain, are styled for every feminine mood and occasion. Smart women everywhere are selecting several pairs. See them in the better stores of every important town and city.

Cambridge Rubber Company . . . Boston, New York, Chicago.

# Raynshu Ties

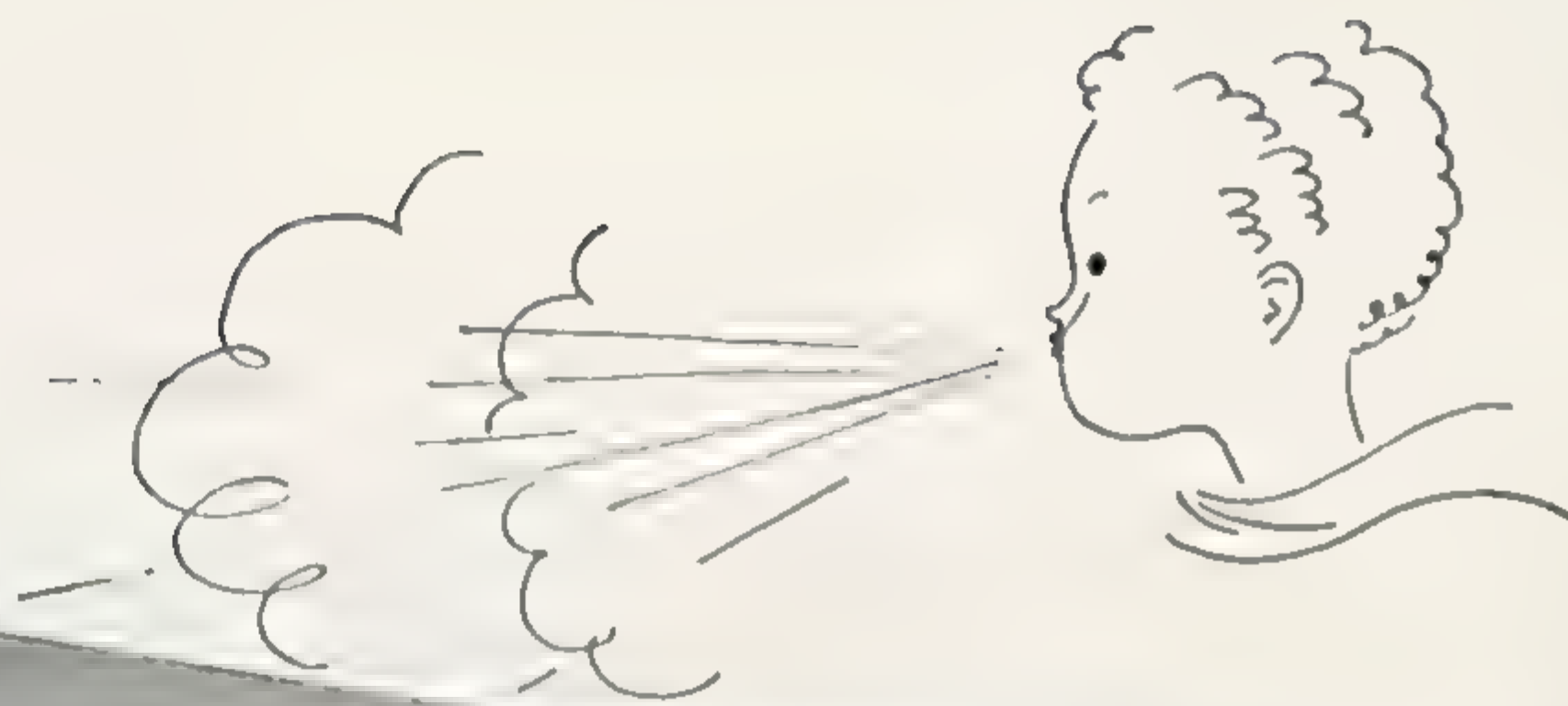
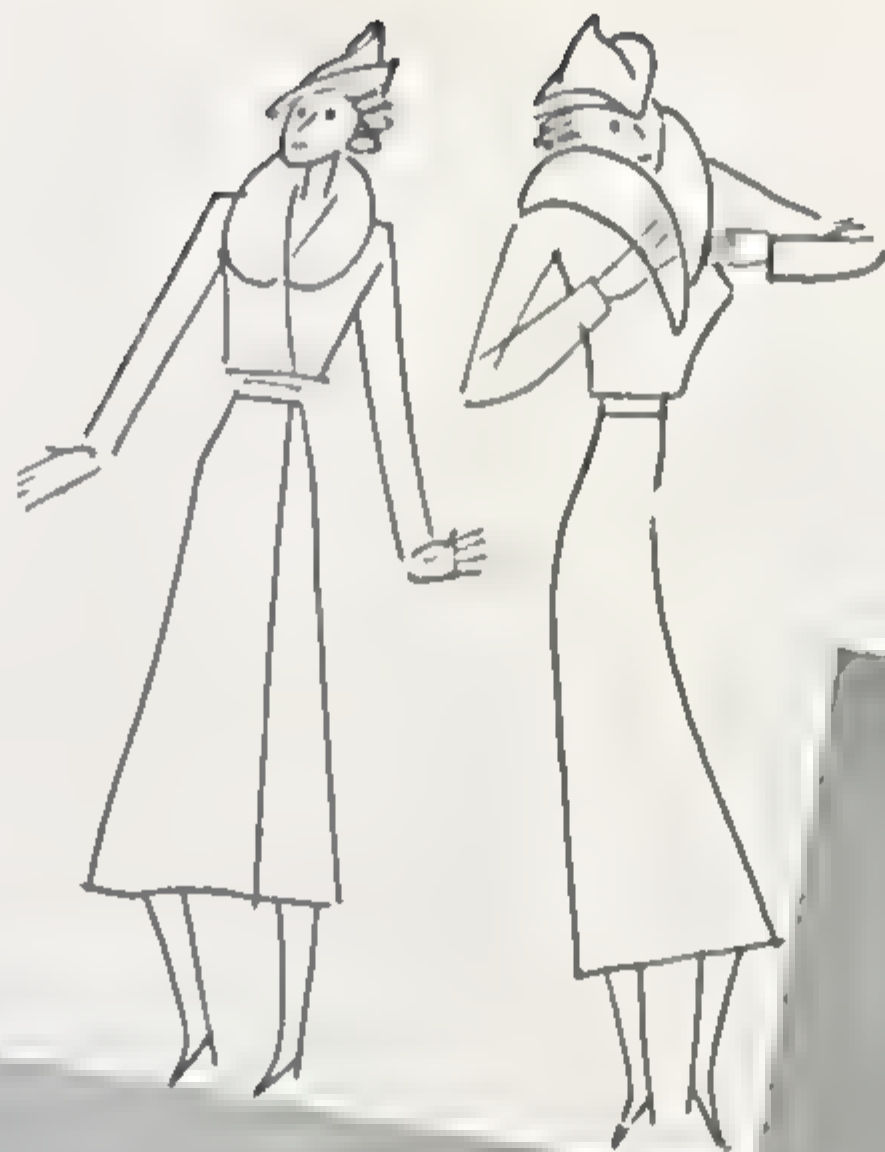
Rayn-Tie



Opera

. . and for Evening too.





59.50



79.50

*Carolyn*

**CREATES "BETWEEN SEASON"**

**COATS of exclusive STROOCK WOOLENS**

● Carolyn claims for its own these softest-of-all woolens, woven by Stroock in its 81st year of fabric leadership... manipulates them with a view to what will be smart next spring... tops them with square pouches and shawls in the splendor of natural Canadian lynx, beaver, raccoon, red fox and badger. Thus Carolyn considers your chic between the seasons... thus Carolyn gives you a head start on Spring.

● For the name of the store in your city that carries them, write to National Modes, Inc., 128 West 31st Street, New York City.

**CAROLYN GARMENTS ARE SOLD EXCLUSIVELY BY**

Best's, Seattle; Wm. H. Block & Co., Indianapolis; John A. Brown Co., Oklahoma City; Burger-Phillips, Birmingham; The Fashion, Columbus; Foley Bros., Houston; Hale Bros., San Francisco; The Hecht Co., Washington; Mabley & Carew Co., Cincinnati; John G. Myers Co., Albany; Schleisner Co., Baltimore.

● And by one store in each of 62 other cities.



59.50





# TWO PERFECT MILES

*that make a pair*

This is a factual story about stockings. But don't let that scare you off. We'll make it easy to take. And after all, a fact in the hand is worth two in the book when you go to buy hosiery . . . as you pretty often do.

First, then, it takes more than a mile of fine-twisted silk to make a Berkshire stocking.\* In fact, a four-thread, 48-gauge chiffon contains 75,000 inches of silk . . . every inch smooth, even, strong and supple by actual inspection.

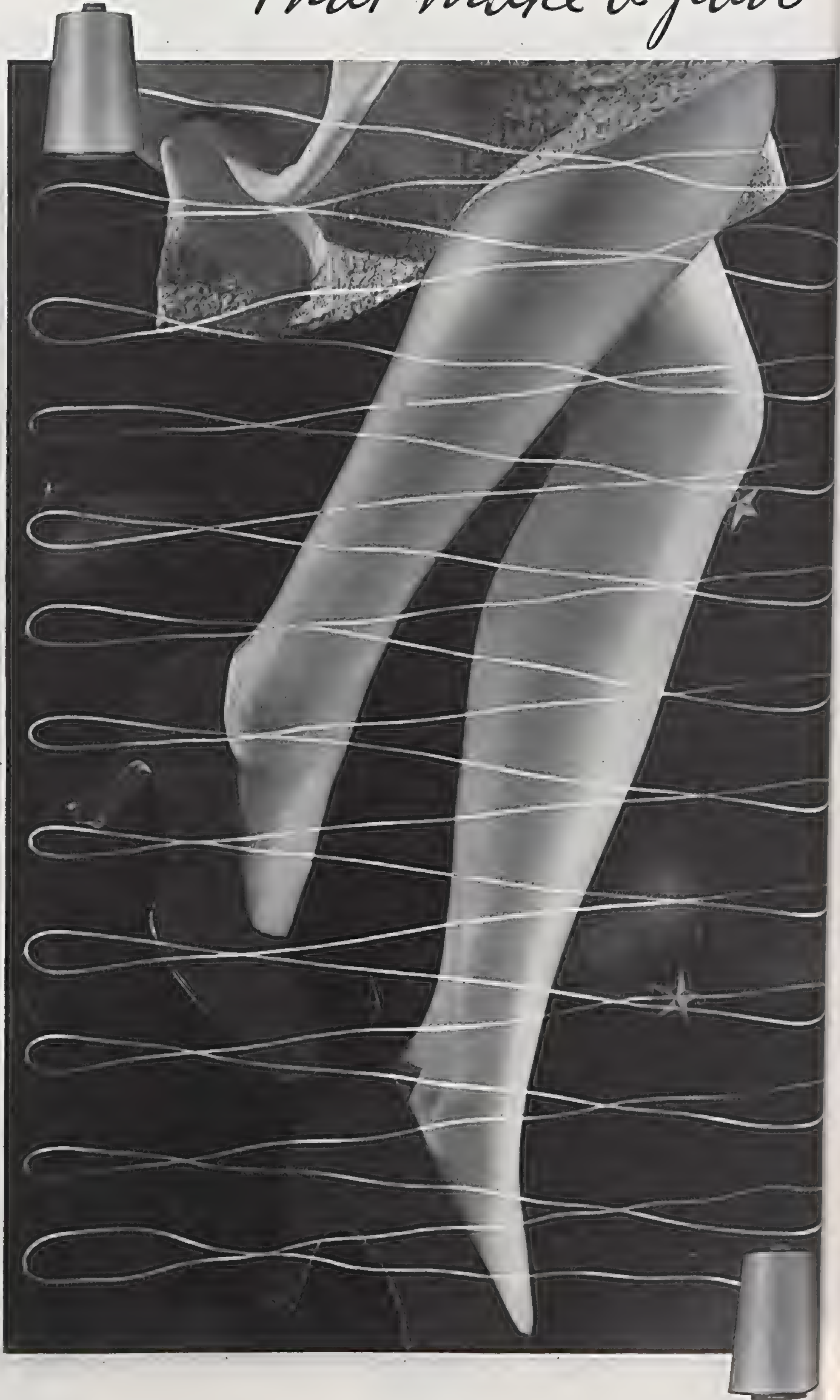
Berkshire imports all their silk from selected districts in the Orient and pays a premium price for sorting out and sending over just the top grade of soft, perfect glowing strands.

Basically, you see, the beauty of the stocking begins with the silk. But like yourself, we, too, improve on Nature! So what with the twist to make the stockings dull. And the special knitting to make them clear. And the "premium silk" to make them sheer. And the styling departments to make them smart . . . you get a super stocking-buy in Berkshire.

And you won't have to look far for such perfection! There are stores right in your city—perhaps right in your vicinity—that have long carried stockings made in the Berkshire Mills. Mention Berkshire by name and they'll know you know your hosiery! Prices pleasant to all comers

79c to \$1.65

★ **BERKSHIRE** . . . something new? Indeed not! But hitherto best known in the trade. Say "Berkshire" to any hosiery saleswoman and she'll exclaim, "Of course, biggest full-fashioned hosiery mills in America!" The inside story of this plant makes profitable reading for shoppers. Here's *Message The First*, from Berkshire Knitting Mills, Reading, Pa.



*The*

# BERKSHIRE

A MILE OF SILK, INSPECTED INCH BY INCH

*Stocking*





Du BARRY

Before the social curtain rises,  
why not a beauty rehearsal at  
the Richard Hudnut Shop and  
Salon, 693 Fifth Ave., New York

*Translucent Loveliness* ☆ GIFT OF THE DU BARRY BEAUTY PREPARATIONS

To the fair... to the glamorous, Richard Hudnut dedicates his Du Barry Beauty Preparations and the Du Barry Hand Principle Treatments. Smart moderns are in love with the natural radiance, the really luminous skin beauty discovered in these salon-perfected creams, lotions, make-up essentials.

The Du Barry beauty habit lifts years, worry, late hours like a mask from your face. No boredom, no extravagance. A few rhythmic motions of your hands—a simplified number of preparations. Prove their magic at your own dressing table. *Richard Hudnut*

Created by RICHARD HUDNUT New York • Paris • Sold by the Finer Shops Everywhere

DRY SKIN TREATMENT

- Du Barry Special Cleansing Cream... 1.00, 1.50, 2.50, 4.50
- Du Barry Skin Tonic and Freshener..... 1.00, 1.75, 3.50
- Du Barry Muscle Oil ..... 1.00, 1.50, 2.50
- Du Barry Special Skin Food..... 1.50, 2.50

OILY SKIN TREATMENT

- Du Barry Special Cleansing Cream ... 1.00, 1.50, 2.50, 4.50
- Du Barry Skin Tonic and Freshener ..... 1.00, 1.75, 3.50
- Du Barry Tissue Cream ..... 1.50, 2.50
- Du Barry Special Astringent ..... 1.50, 2.50

Du BARRY  
*Beauty Preparations*





# Seen at the Plaza

## JACQUELINE SHOES

*... expensively fashioned for the woman who thought she had to buy higher priced shoes to secure loveliness in footwear.*

When the soft lights of evening unfold their glamour, and the cares of the day vanish into smooth rhythms, then the luxury of Jacqueline Evening Slippers achieves its proper setting.

- For the brilliant styling, the suave distinction of Jacqueline Evening Modes, there can be but one word — *elegance!* ...
- So dine, dance, and live your happy night hours in Jacqueline Evening Slippers. They combine the evening slipper of your dreams with the reality of your budget.

**\$6 and \$6.50 EVERYWHERE**

• U. S. Patents applied for on many Jacqueline pattern designs ... thus assuring you style exclusiveness.



**CLASSIC BEAUTY**  
.. in a sandal of black satin with silver kid, or white satin with gold.

**GLAMOUR**.. in silver kid with gold and silver braided straps, or gold kid with silver straps.



The Persian Room

*Jacqueline*

**SHOES**

WOHL SHOE COMPANY  
SAINT LOUIS



designed by Amelia Earhart



*The AIRWAY.* We feel particularly fortunate in being able to present this Amelia Earhart coat featuring a cape vent across the shoulders to allow free passage of air. The arched construction under the collar makes this coat one of the coolest and most comfortable ever designed. Instead of using buttons, Miss Earhart has fastened this coat with nickel rings and snap hooks similar to those used on standard firemen's equipment. The coat is fashioned of durable, lightweight airplane cloth.

*The SKYWAY.* Cut full, this attractive coat of lightweight weather-proof "zephyr cloth" fills a long felt need. Designed with an inverted pleat from collar to hem, it can be pulled comfortably over the knees when sitting down. Ideal when driving a car. Amelia Earhart's practical mind could be expected to develop this comfortable feature. The round gilt buttons, large but light-weight, and the belt buckle are easily and quickly managed by gloved hands. Adjustable sleeve straps and commodious flap pockets make this a real stormy weather coat.

*The overshoe on the left figure is the Gaytees Oxford; on the right, the Kwik Fastener Gaytees.*

the Airway — the Skyway

Product of



Showrooms: U. S. RUBBER PRODUCTS, Inc.  
New York: 71 W. 35th Street • Chicago: 440 W. Washington Street

United States Rubber Company





# you read vogue

## BUT DO YOU USE vogue?

**DECORATION**  
Foregrounds and back-  
grounds that are news

**PARIS & NEW YORK FASHIONS**  
A yardstick to measure  
modes offered locally

**VOGUE PATTERNS**  
The mode in tissue paper  
—budgetary short-cuts

**BEAUTY**  
Fads and fundamentals  
for faces and figures

**INFORMATION SERVICE**  
Free for a query—  
your mentor by mail

**HOSTESS DEPARTMENT**  
The secret of success  
in smart entertaining

**ADVERTISING PAGES**  
The pick of the basket  
—the new things first

VOGUE isn't just the smartest picture book, the latest international news reel of chic, the Who's Who of those who matter. . . . Vogue is a buying guide on every page—even if you never shop in Paris or New York. . . . Vogue is a manual of how to pose your clothes, how to make up, how to entertain. . . . Vogue is a group of experts to consult. . . . Vogue is the show-window of all who cater to the leaders of America.

Make Vogue work with and for you—and get \$500 worth of service out of your \$5 subscription!

**5 dollars a year**  
**35 cents an issue**



## NATURE'S THREE

## NEGLECTED PLACES . . .



*Surrender*

TO THE CONTROL OF CARTER'S  
MAGIC "LASTEX" SPIRAL

CONQUERED! . . . all enemy bumps and bulges . . . by this knowing "Lastex" spiral that curves and winds and molds itself around your figure—*without a seam*. Carter tightens it and a waistline drops inches . . . loosens it, twists it and thighs grow sleek . . . loops it, curves it, and the most determined derriere curves into lines of beauty. The Carter spiral means plenty of two-way stretch, plus two-way control, and next-to-nothing comfort. Slim or not so slim, there's a Carter's that is designed to glorify *your* figure. A few, not many, have bones. None have seams. Nearly all have invisible pancake-flat garters, and all launder perfectly, without shrinking, for every one is thoroughly pre-shrunk. Girdles, all-in-ones, bandeaux—all at prices that make figures no problem at all.

*Fitted in  
the knitting  
... no seams*

▲ **TEENS V (F-81)** Above. The next-to-nothing pantie girdle that's proved its right to fame with the young fry. Worn with or without garters. Boneless? Of course! Even sizes 24 to 30. Worn with another clever little "BANJO" bandeau of lace and lastex. Sizes, 32 to 38.

► **FLEXMODE (G-28)** Right. A highly determined two-way stretch girdle, sleek as satin, with a special band, top and bottom, to control waist and thighs. An inner panel and two bones take your tummy in hand. 14" length, even sizes, 24-34; 16" length, even sizes, 26-30. Worn with "BANJO," the over-the-head bandeau that makes for youth. Sizes 32 to 38.

▲ **NEW SPIROMODE (G-5)** Above. A girdle that's surprisingly light in weight to have such control. The inner-front panel with its two light bones, and the V-shaped bones at the waist in back, work wonders. Two-way stretch. Even sizes 24 to 32. Worn with the same little "BANJO" bandeau that does such grand things by bosoms. Sizes 32 to 38.

◀ **SNUGFLEX (F-27)** Left. Here's an all-in-one without a bone in its body, that sleeks you down as you never thought possible. The uplift "bra" adds the final touch in figure perfection. Two-way stretch, and long on control. Even sizes 30 to 36.

The William Carter Company, Boston, New York, Philadelphia, Cleveland, Chicago, San Francisco, Home Executive Offices: Needham Heights, Massachusetts . . . Made and sold in Canada by Eisman & Company, Ltd., Toronto . . . Sold in British Isles by Farquhar & Company, Ltd., London.

*Carter's* FOUNDATIONS



## GIRLS' SCHOOLS

## ROBERTS-BEACH SCHOOL

College preparatory school, 6 miles from Baltimore, 35 miles from Washington. Small classes, high scholastic standing. Music, art. Variety of sports. *Catalog.* LUCY GEORGE ROBERTS, PH.D. and SARAH M. BEACH, PH.D., BOX V, CATONSVILLE, MARYLAND.

## STONELEIGH-PROSPECT HILL

ESTABLISHED AS PROSPECT HILL 1869  
Prepares for leading colleges and offers advanced courses including Music, Art, Drama, Mensendieck. Private Stable. PRINCIPALS: ISABEL CHESNLER, CAROLINE SUMNER, GREENFIELD, MASSACHUSETTS.

## HOUSE IN THE PINES

Near Boston. College Preparation. Junior College course with study abroad. French house. Secretarial subjects. Art, household arts, music, riding. Separate Junior school. GERTRUDE E. CORNISH, PRINCIPAL, 40 PINE STREET, NORTON, MASS.

## BANCROFT SCHOOL

Thorough college preparation for a carefully selected group of girls. Modern equipment. Progressive methods. Art, dramatics, glee club. All sports including swimming, hockey, riding. Est. 1900. *Catalogue.* HOPE FISHER, PH.D., PRIN., WORCESTER, MASS.

## LASELL JUNIOR COLLEGE

For young women. Ten miles from Boston. Two-year courses for H. S. graduates. Special subjects. Separate Junior School. Gymnasium, swimming pool. Sports—golf, skiing, riding, tennis. GUY M. WINSLOW, PH.D., 126 WOODLAND ROAD, AUBURNDALE, MASS.

## THE HEWLETT SCHOOL

For girls. Day and boarding. Primary to college. Small congenial group. Excellent scholastic record. Music and Dancing. All outdoor sports including riding. 18 miles from New York City. *Catalogue.* MISS EUGENIA V. COOPE, PRIN., CEDARHURST, L. I.

## GREENWICH ACADEMY

MODERN COUNTRY DAY SCHOOL FOR GIRLS  
Est. 1827. College Preparatory and General courses. Sports, Dramatics and Arts. Residence for Junior and Senior years. Ages: 3½ to 20. RUTH WEST CAMPBELL, HEAD, GREENWICH, CONN.

## ST. MARGARET'S

Emphasizes preparation for the leading colleges. Excellent general course with music, dramatics, art and secretarial work. Hockey, riding, tennis. Country estate, modern building. 59th year. ALBERTA C. EDELL, A. M., BOX V, WATERBURY, CONN.

## MISS BEARD'S SCHOOL

College preparation and general courses, Junior and Senior High School. Household and Applied Art. Music. Small classes. Excellent health record, varied sports program. Booklet. LUCIE C. BEARD, HEAD-MISTRESS, BERKELEY AVE., ORANGE, N. J.

## OGONTZ

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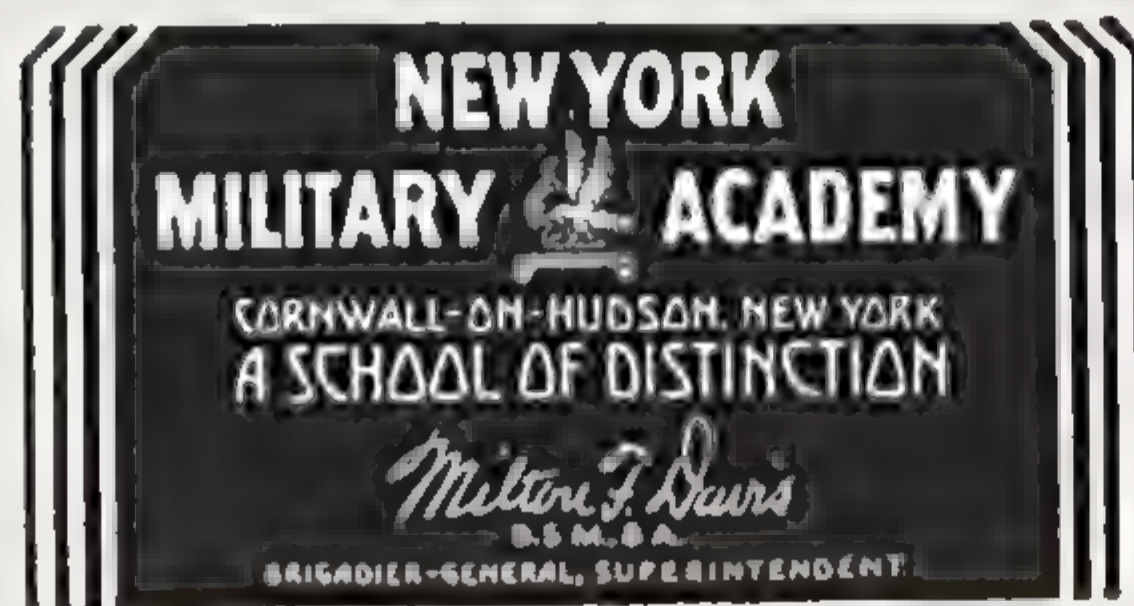
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# Travelog

## MIAMI OPENING

Florida had such a booming season last winter—packing them in and turning them away—that November 10 will see the formal opening of the Miami Biltmore for 1934, a whole lot earlier than usual. From then on, things are due to happen fast, with the annual Thanksgiving Day Golf Championship for amateurs as a head-liner, November 24 to 27—the feature that drew more than a hundred of the nation's pet glory-seekers last autumn. This competition will be followed by a Golf Exhibition on Thanksgiving Day, November 29.

Then, just to show that Florida can make a generous gesture northward, the same Miami Biltmore is to put on a Fashion Show for New York at the Waldorf. This event, taking place on December 14, ought to make even

those who demand a white Christmas feel like steering for the sun as soon as possible after the New Year in order to wear the kind of clothes in which the modern Venus really looks and feels her best.

## JUST TO KEEP POSTED

**MUSIC:** Carnegie Hall, New York City. Philharmonic Symphony Society Concerts, November 17, 18, 22, 24, and 29; Roland Hayes, November 16; Boston Symphony, November 17 (afternoon); The Philadelphia Orchestra, November 20; Ruggiero Ricci, November 24 (afternoon); Westminster Choir, November 27.

**HORSE SHOW:** Royal Winter Fair, Toronto, Canada, November 21 to 29; Westchester Indoor Horse Show, Scarsdale, New York, December 8.

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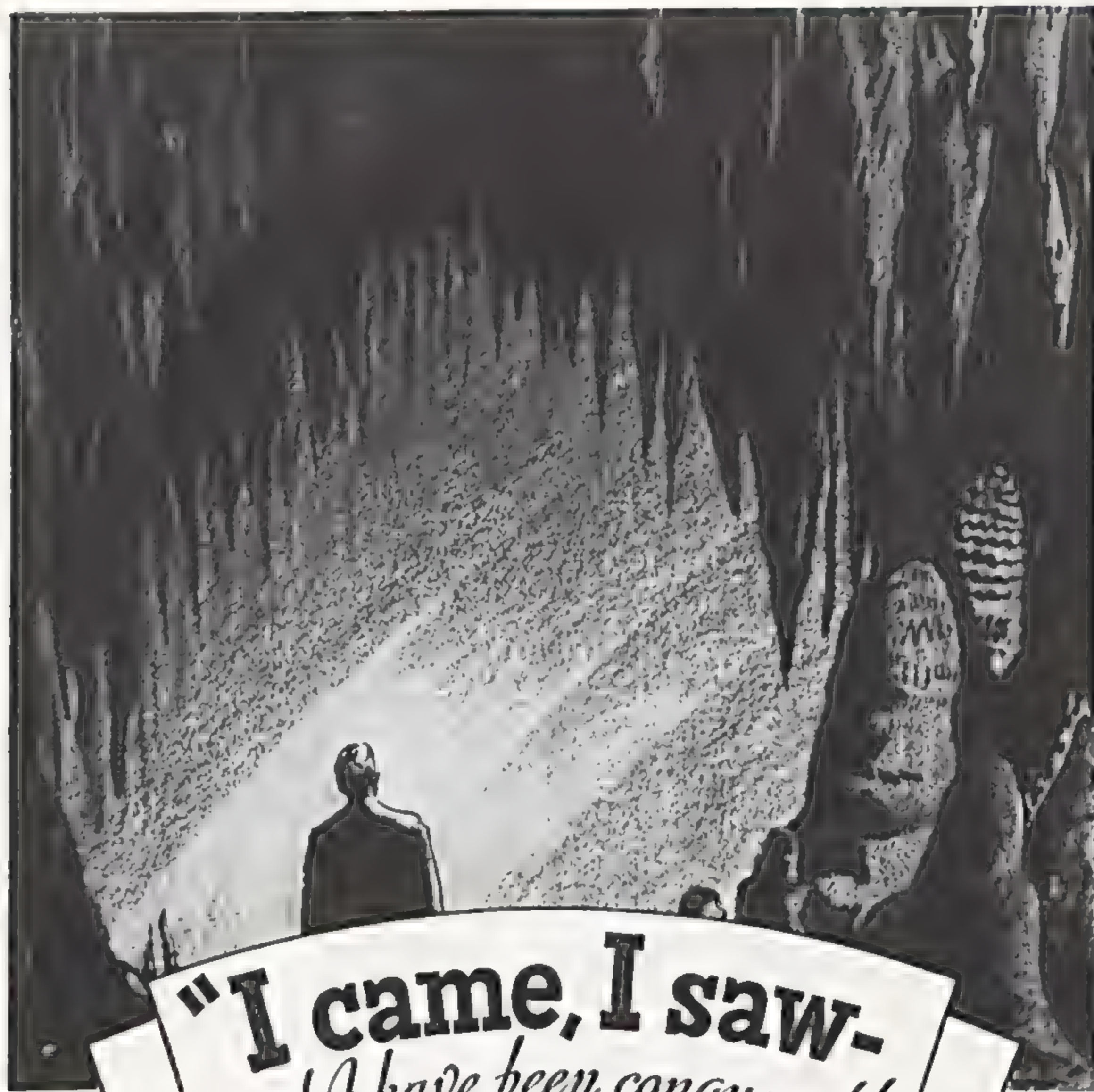
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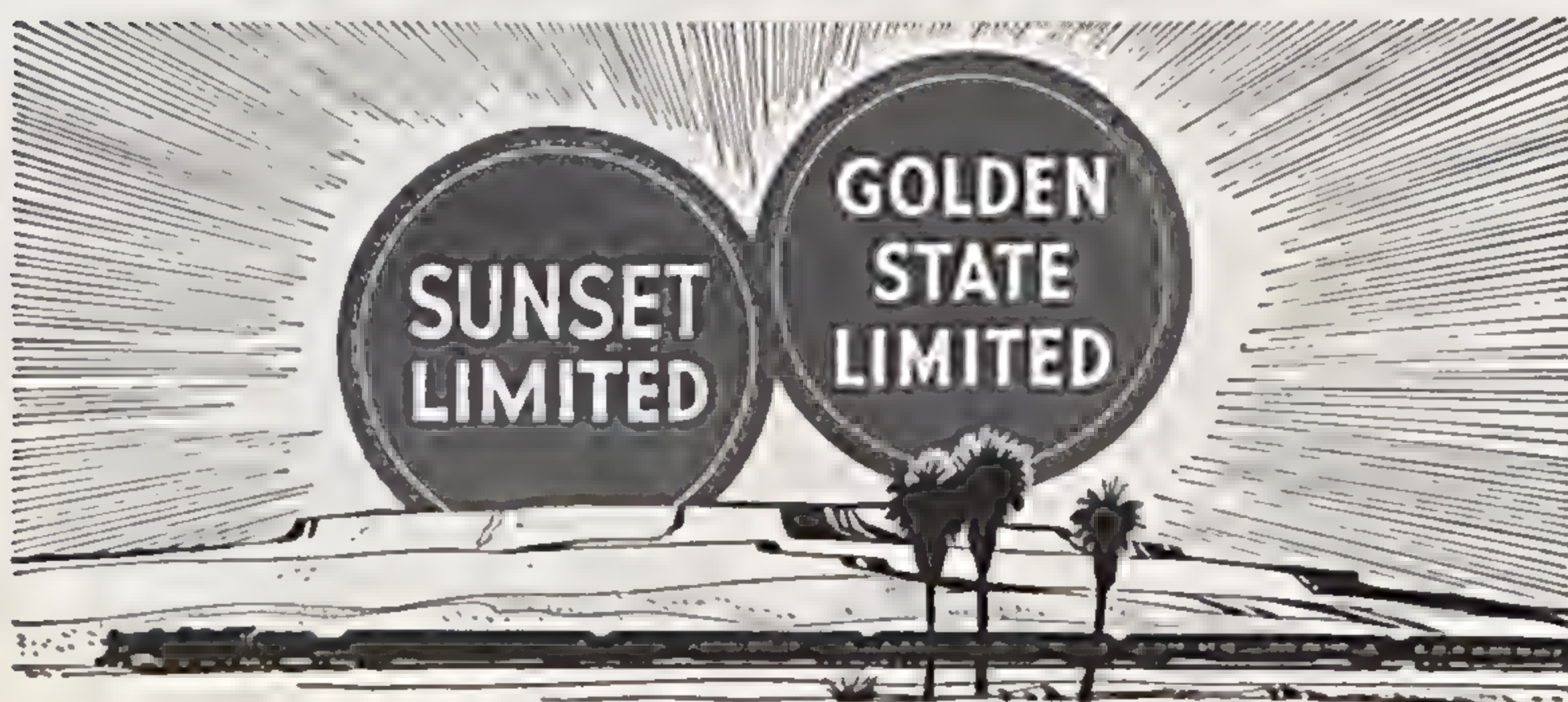
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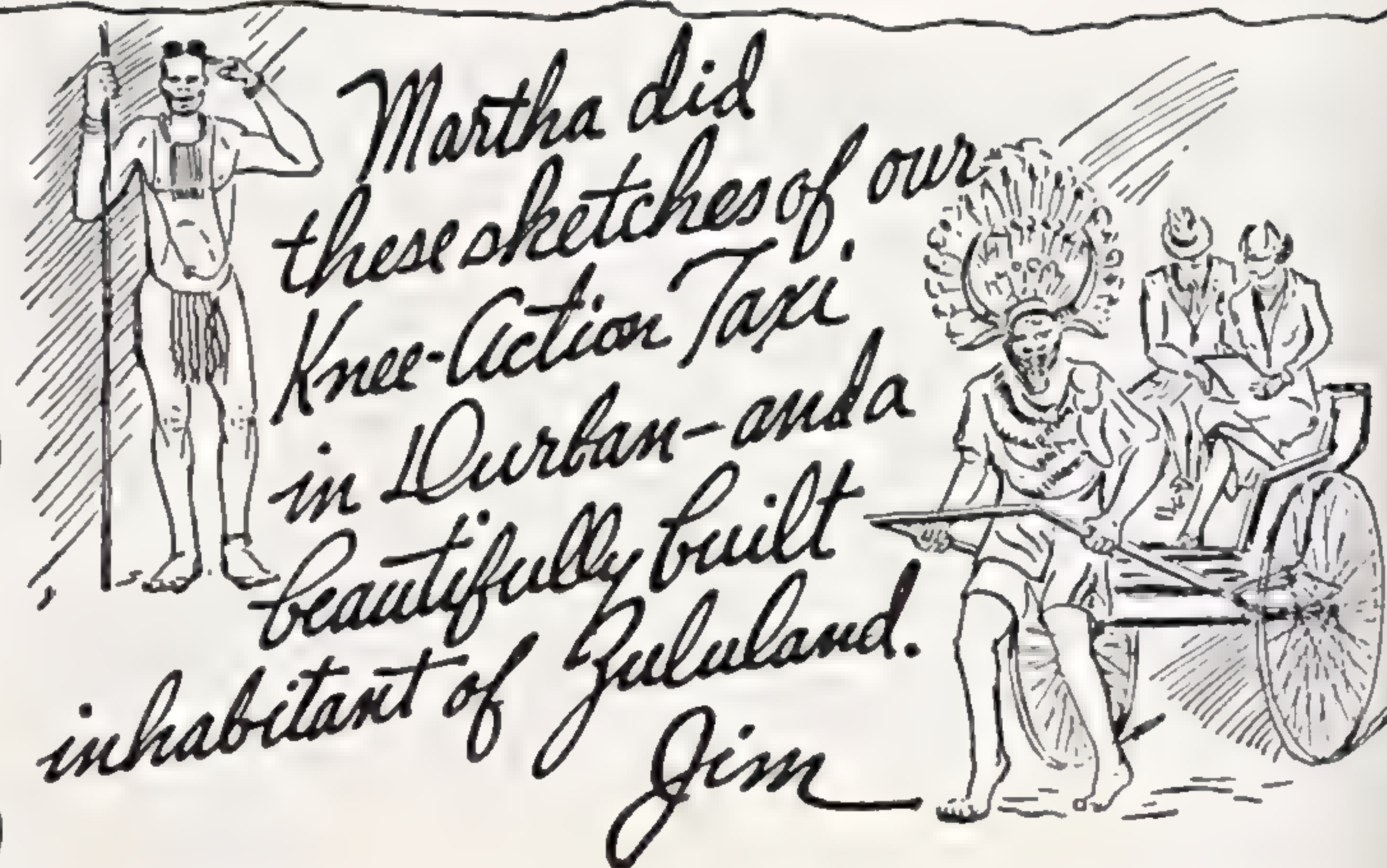
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# Vogue Covers

## Celebration



• No wonder every one feels like celebrating, for New York hasn't been so much fun for literally years and years. Some say we are still in *la crise*, and some say we are

on the brink of a boom. Probably neither school of thought is right—but—whatever it is, we're entering into the spirit of the thing. There is a perfectly swell cooperation betwixt the hotel potentates, the restaurateurs, the orchestra leaders, the entertainers, the bartenders, and the dear public. Result—everybody happy.

A full twelvemonth ago, we tried to tell a few of our friends what an inherently smart idea was the Snack Bar. We didn't get very far, being put down as a dilettante who didn't know about the restaurant business. We admit all that, but just the same we held on to our idea about the Snack Bar. We could at least observe how big a success it was in London. And now, better late than never, New York has become very snack-conscious. Not one, but sundry Snack Bars have sprung up—just try to crowd into one! Ethel Levey has a love of a place at 68 East Fifty-Sixth Street. Flocks of the nicest people go there. Doubtless, they are drawn thither by the personality of the charming hostess. Hours are from four to four; entertainment intimate. Haddock and kippers are a specialty.

## Bar news



• The Savoy-Plaza opened its new Snack Bar with a great and well-deserved fanfare. This Bar is in the Café Lounge,

which has been enlarged and now has all kinds of convenient separate entrances—from the street, or the hotel lobby, or the main dining-room. There are grand decorations, in burgundy and white and black and chromium, by Elsie de Wolfe. Hugh Troy did the murals, inspired by the quaint outdoor delights that prevailed in France in 1810. What captures my attention in this room is the buffet table set up near the east wall. Here are chafing-dishes and big salad bowls, presided over by a suavely smiling chef in a tall snowy-white cap—the Savoy-Plaza's gift to hastening playgoers. The Bar opens at noon, and, from then until a late closing hour, one may get a quick snack and a drink—or linger over a light, but satisfying meal or stop in after the theatre for refreshment.

## Fine traditions



• One of the most gracious and kindly characters in the world which makes our pleasure its business is gone. We miss Charles Pierre, who, through his

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# the town

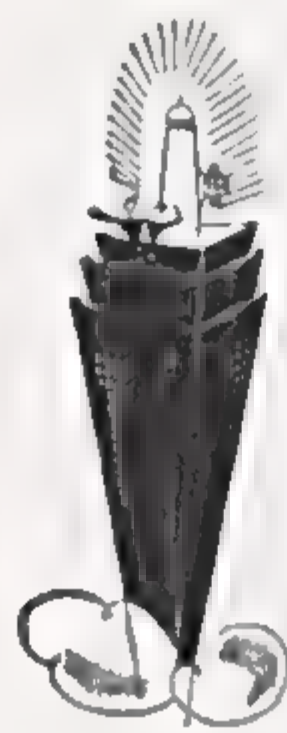
own efforts won a distinguished place for himself as a host. But what he built up still goes on. The Pierre is a hotel that we especially like, because it is beautifully run and it has a sympathetic atmosphere, whether its guests are there for a year or a day or just for a meal. The new managing director is Mr. Edward H. Crandall.

Recently, the Pierre has been doing a few graceful and decorative pirouettes, with the help of A. Kimbel and Son, decorators. Witness the newly redecorated Corinthian room, where Shepard Fields and his orchestra are established for the winter; the new foyer at the Sixty-First Street entrance; and the new bar. Especially the new bar.

This cocktail lounge, between the dining-room and the ballroom, uses colour, light, and texture to give an effect of festivity, as gay as Christmas Eve in old Russia. The walls and ceiling are panelled with ultramarine metal foil and drapery of a pearl-grey Cellophane and silk fabric. Soft leather benches, in a dusty coral shade, line the walls. There are small grey and copper coloured tables, pearl-grey leather chairs, a few coral ones, and here and there a chartreuse one for accent, covered with a handsome material that looks as if it had been finger-waved. A recessed service bar is a gem—all made of faceted mirrors, pale blue glass, small crystal columns, and copper strips. The whole, as you can see, is a perfect

milieu for drinks a-clink with ice, and for frosty globes of champagne. I'd like to see a big bowl of real Swedish punch, licked with blue flame, served in this room.

## Little works



• An extraordinary exhibition is going on in the mezzanine gallery of Rockefeller Center. The walls are covered with drawings and paintings done by children from the ages of six to twelve and from all nations. From Greenland to China, from Bali to Berlin, these expressions of the child's eye and mind have been gathered by experts. You will see here the work of little savages and the work of little aristocrats. Psychologists and teachers expect to learn a great deal from this show. Out of the hands of babes—!

Mrs. Samuel A. Lewisohn is Chairman of this exhibition. The Committee and Patronesses include such distinguished names as those of Mrs. Frank A. Vanderlip, Mrs. Carleton H. Palmer, Mrs. Henry Morgenthau, junior, and Mrs. Dyson Duncan. On the invitation opening, November 12, Mrs. Franklin Delano Roosevelt and Dr. John Dewey spoke.

The idea of this exhibition sprang from a small show at the Little Red School House at 196 Bleecker Street, New York, (Continued on page 28)



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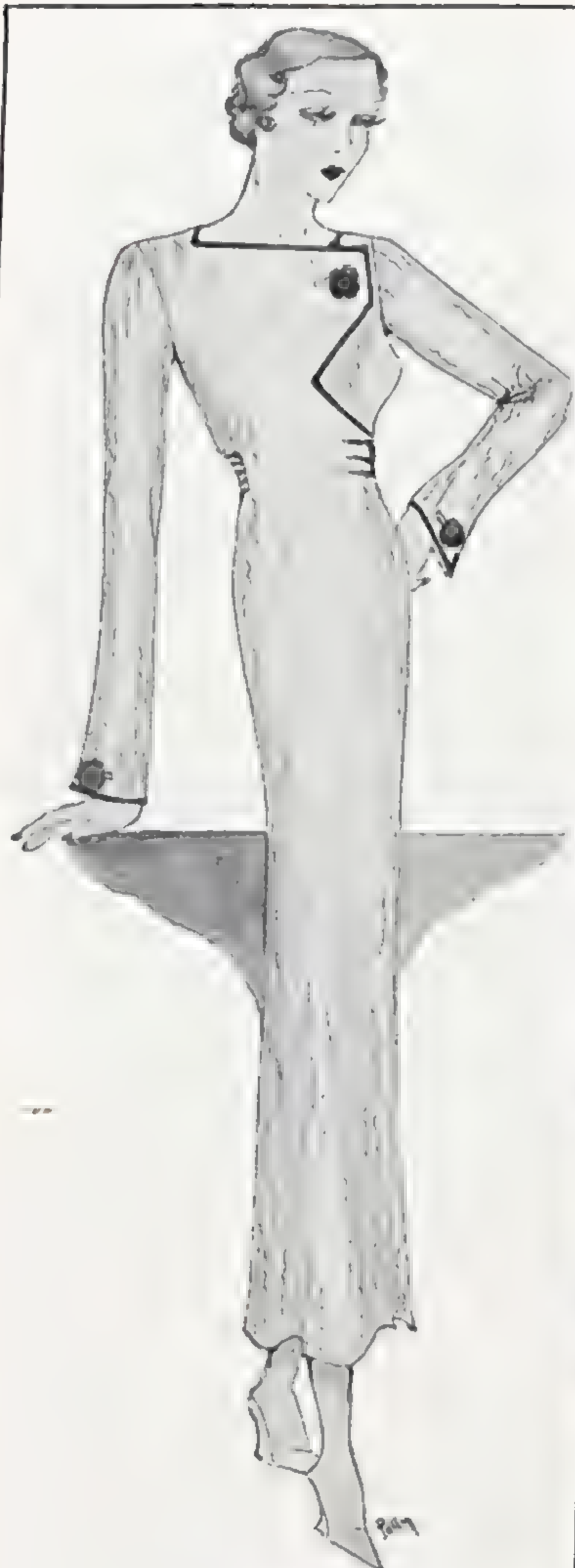
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## Vogue covers the town

in the winter of 1932, where art work from progressive schools in and around the city was displayed, causing enormous interest. Nothing could give a clearer picture of racial feeling and national teaching than these children's drawings. Their utter unconsciousness betrays not only the personalities of the children themselves, but their entire background and environment. Besides which, some of the pictures are truly lovely to look at. The exhibit continues until December 2.

urdays of each week. The quail season begins at Thanksgiving time.

### Other exhibits



• While visiting Rockefeller Center, ask your way to The Forum. The Fine Arts Exposition is on view there, until December 1.

### Southern shooting

• The duck-shooting season has started, around Charleston. Only thirty days of shooting are allowed this winter, but the season is spread from November 8 till January 12. The days are Thursdays, Fridays, and Sat-

• If you are in Philadelphia, you can see a handsome exhibit of water-colours at the Pennsylvania Academy of Fine Arts; until December 9. And, if by any chance you go to Pittsburgh, you will, of course, want to visit the Carnegie International Exhibit, at Carnegie Institute.

"FLANEUR"

## Vogue covers the Country



• Attention! Vogue's Geography Class will now come to order.

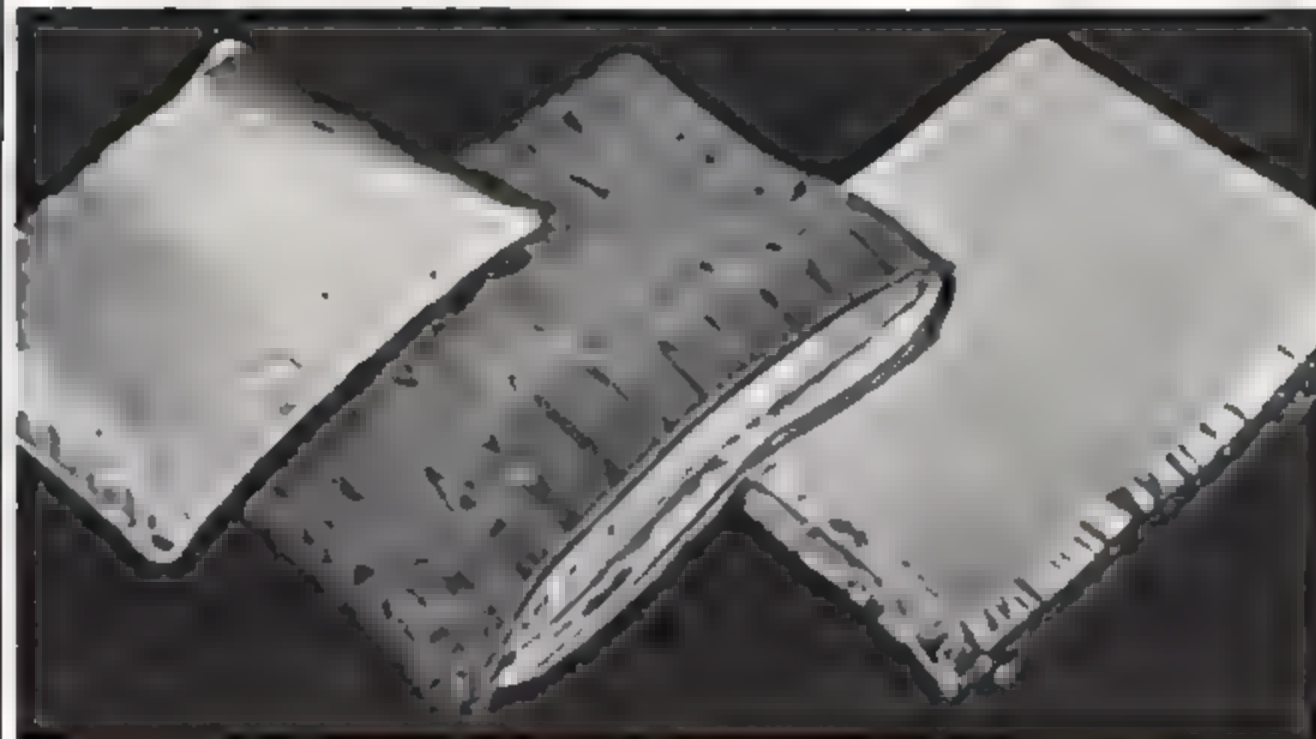
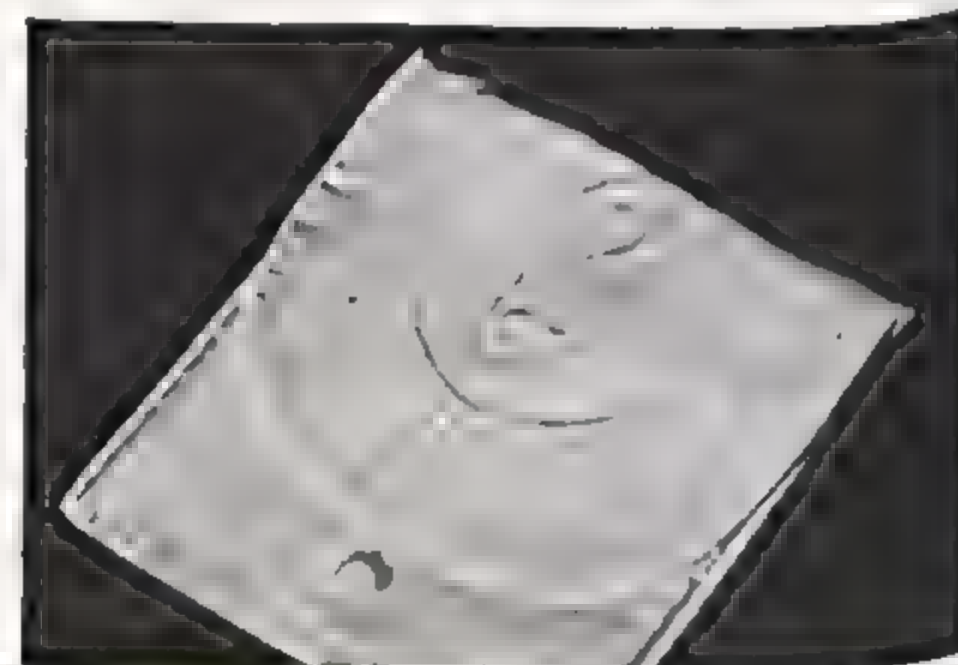
This is a very big country, girls and boys, but that didn't phase us. We set right out to try to get the best of everything from all over the map, and we believe that we're presenting you with a fairly true-to-type

picture of our country—a Christmas-eye view of our country, with the names of shops where you can find a gift that brings the full flavour of the North, the South, the East, and the West. Jams, yams, hams, blankets woven from the fleece of lambs, honey from bees, cheese—if we were Mr. Guiterman, we'd be able to rhyme out the whole list. Suffice it to say,

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# THE GOURMETS' GUIDE

## RESTAURANTS

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**MAISON LA FITTE**—144 WEST 55th STREET. Luncheon, Dinner, Dancing after the Theatre—Musical Rogues—Pirate Bar now open. Telephone Circle 7-5556.

**HAPSBURG HOUSE**—313 E. 55th St. New York's newest and most interesting society rendezvous. "Cuisine Internationale." Excellent cellar. Luncheon, Dinner, Supper. Reservations. Eldorado 5-8493.

**LE MIRLITON**—14 EAST 58TH STREET. George, catering to a discriminating clientele. Luncheon, Tea and Dinner. Telephone Plaza 3-5798.

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**ALEXANDRA RESTAURANT**—8 East 49th Street. The most talked about dining place in New York. Champagne cocktail dinner \$1.00 & \$1.50. Luncheon, Cocktail hour, Dinner, daily & Sunday. Plaza 3-1542.

**LE COQ ROUGE**—65 E. 56th St. Internationally famous cuisine. Where Society meets for Luncheon, Dinner & after theatre. Dancing. Continental atmosphere. Entertainment. "Le Coq Rouge Trio." Res. PL. 3-8887.

**THE GOLDEN HORN**—39 W. 51st St. Armenian cuisine, fastidiously prepared and served, in a bar and restaurant with the relaxing atmosphere of the Levant. Shish kebab hot from the charcoal.

**JANET OF FRANCE**—237 West 52nd St. Specialty of "Soupe à l'oignon" (Onion Soup) & "Crêpes Flambee." Strictly cuisine Française in the warmth of Janet's hospitality. Open air garden. Columbus 5-8717.

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**THE ONYX**—72 WEST 52nd STREET where the stars of radio and the music world gather for cocktails, dinner and supper. Entertainment by the "Five Spirits of Rhythm." EL. 5-9575.

## DISTINCTIVE BARS

**RITZ-CARLTON**—Madison at 46th. The Ritz Bars—the Ladies' Bar opens on the lovely Japanese Garden, especially popular for dinner this year. The Men's Bar, for their exclusive use, is cool and quiet.

**PALMER'S LONDON SNACK BAR**—2 W. 49th St. —For tardy theatre-goers—our ready casseroles—steaming hot—get you there on time! Quality Drinks—atmosphere gay, intimate. After the play—our famous oyster stew—Lobster—Rarebits—Crêpes Suzette.

## CAFES

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## VOGUE COVERS THE COUNTRY

we think we've put down nearly everything that counts, except the average yearly rainfall and the by-products of bituminous coal.

As this is a pretty big order, don't be disappointed if we give you only a few samples of our industry and research in this first little story. You can look for more "Vogue Covers the Country" in the next issues.

• Let's start with the South. A great many people are going down there now, to pass the in-between season, what with the Annual Mid-South Professional Tournament at Pinchurst, North Carolina, from November 13 to 16, followed there, almost immediately, by the Annual Carolina Tournament. Other Southward-Bounds are touring, Gipsies All, gliding through sunny days and over mountain roads, to Virginia, to Georgia, or beyond. Rather a neat trick if they fetch home some tangible reminiscence of their Southern sojourn in the form of delicacies for the Christmas larder or gifts for the Christmas list—something that bears the fragrance of its native land. But, even if you're not going South, yourself, you can order these things (most of them) from any of the addresses listed. Everything from soup to nuts—terrapin for terrapin soup (from Charles Shipley the Caterer, 706 Madison Avenue, in Baltimore, which is practically the terrapin centre of the universe) to soft-shell pecan-nuts (from Mrs. W. W. Midgette in Kitty Hawk, South Carolina).

## Maryland my Maryland

M is for Maryland, and also for Monkton, Maryland, where you can find wonderful country hams at Sydney Watters's, made from an age-old recipe, and smoked for forty days and forty nights in a smudge of sassafras and hickory wood; and Mrs. J. M. Pierce makes Fox Hall Pickle—a very mustardy chow-chow from an old family recipe.

• Maryland beaten biscuit is justly famed. The Woman's Industrial Exchange in Baltimore goes in for beaten biscuit with a lavish hand. This superlative organization, at 333 North Charles Street, is a regular dispensary for culinary Maryland (Maryland are something like Americana, only localized in Maryland). Lady Baltimore cakes, nut cakes, plum puddings, and real mince-meat, can all be found at the Exchange. Then there's A. C. Maron, on Lexington Avenue, who is true to his name in the candy he makes—rich marrons, dipped in bitter chocolate; so good that they're positively insidious and habit-forming. If you're in the North Avenue market section, you can get Maryland crab meat what is crab meat—all in big lumps, no little crumbs or flakes. You'll also find this, as well as oysters, at Shipley's—address 706 Madison Avenue, Baltimore. For those who adore to rummage through antique shops, there (Continued on page 99)



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What a wealth of richness and beauty! *Late Georgian*, Gorham's new pattern combining the best of Georgian and early Colonial design... *Rose Marie*, 1934's outstanding pattern, a charming modern note... *Etruscan*,

oldest authentic motif in sterling... *King Albert*, praised by royalty... *Hunt Club*, favorite with American college girls... *Fairfax*, most popular sterling pattern, everywhere... *Chantilly*, *Dolly Madison*, *Old French*... leading favorites all.

Naturally Gorham offers the greatest selection of sterling patterns in the world. Naturally more people choose Gorham every year. And with Gorham patterns available at practically every good jeweler's... at the cost of ordinary sterling... it is the smart and thrifty thing to have Gorham Sterling in your home.

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# Vogue's

EYE VIEW  
OF THE MODE



CURZON TAYLOR



LOHSE

THAT sinister spectre pointing a fateful hand is none other than Mr. Edward Steichen taking those photographs on pages 51 to 54. We didn't dress him up. His hat is his own, and the shawl belongs over the camera. Such is genius.

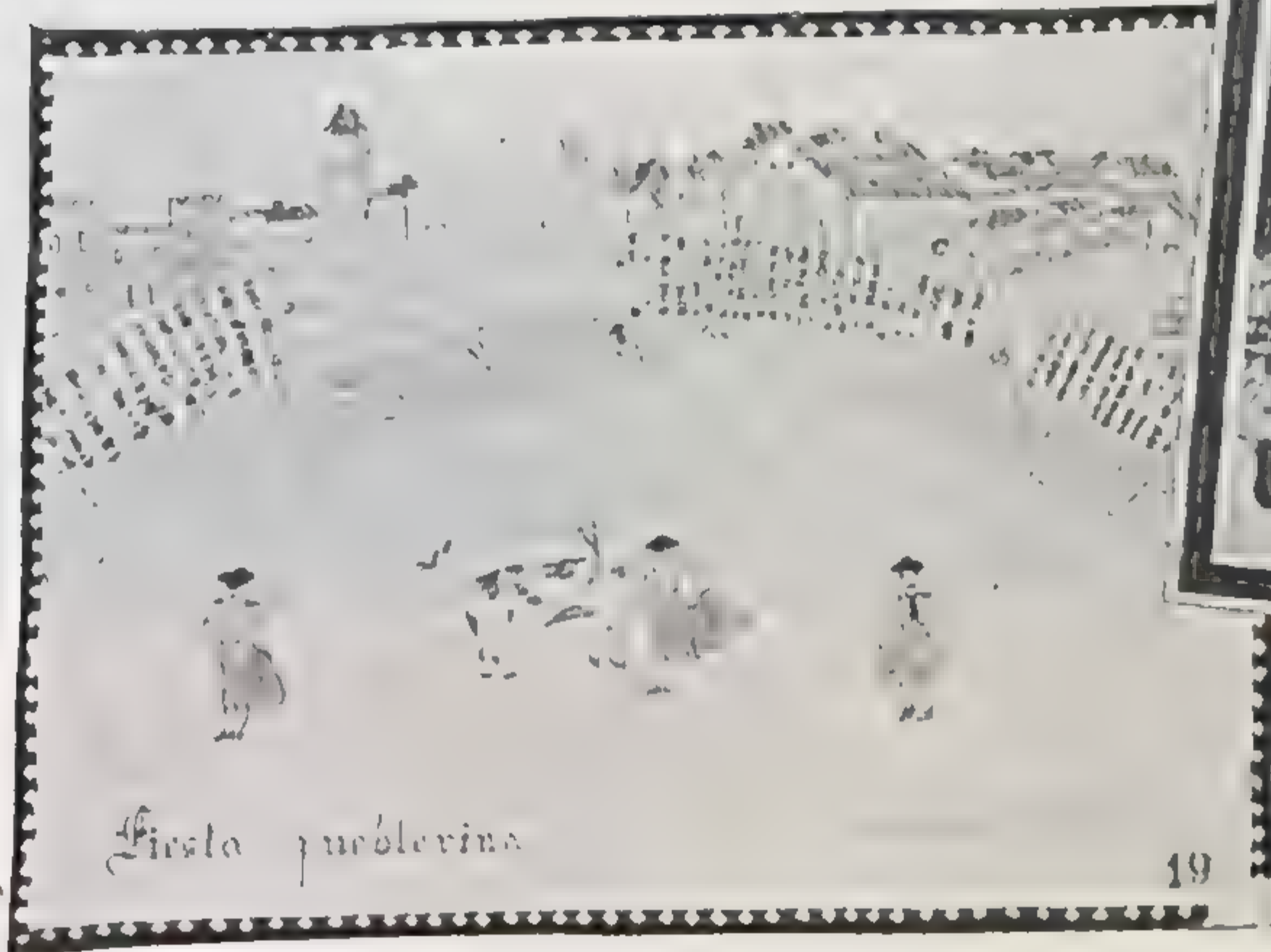
• Behold at the right, in three moods, a recent addition to that mounting group of high-powered women executives: Mrs. Floyd Odium, the new president of Bonwit Teller. It seems to be dawning on a dim-witted world that a woman knows what women want.

• Move your eye quickly from the top girl at the left to the bottom one, and you'll have the present mode in a nutshell. Those two dresses were actually worn on the same evening at the Casino. Strip or muffle; but if you must choose the former, please carry adhesive tape.

• On the assumption that a great deal can be learned from the unconscious gropings of babes, the Little Red School House has organized an exhibition of the work of children from six to twelve years old from all over the world. It's on now at the R.C.A. Building; and you'll be amazed how much it reveals. The French kids are so expert, the Balinese and Mexican so imaginative, the Italian so reactionary. Below are two examples, from Spain and France. On page 68, you'll find our own angle on the little dears.



INTERNATIONAL NEWS



Fiesta pueblerina







HORST, PARIS

### **H. R. H. Princess Marina of Greece**

H. R. H. Princess Marina, who will be married this month to H. R. H. Prince George of England, was photographed in Paris in a luxurious ermine cape and black velvet evening gown from Molyneux. The Princess's parents are Prince and Princess Nicholas of Greece





TWO years ago, the Fifth Form was allowed to wear either brogues or ghillies with their school uniforms. Jane wore ghillies, and so, as a matter of course, did Freddy, Nancy, and Mary. When new shoes became simultaneously imperative in April, they all switched over to brogues. They were all mad about Clark Gable, and they all yearned for tailored suits.

To-day, Jane is seventeen. She would no more think of copying Freddy's disturbingly simple black dresses, nor imitating the way Nancy ties her scarfs inside the necks of her Brooks sweaters than she would dream of smoking a cigarette while she walked down Fifth Avenue.

The reason for this metamorphosis is simple and practical. At fifteen, Jane's heart's desire was to look, act, and talk as exactly like her dearest friends as Nature would let her; at seventeen, her single purpose is to stand out in a crowd. Next autumn, she is officially out, and not only must you be sublimely attractive when you are a *débutante*—you must also be as conspicuous as good taste allows. You can't be eccentric—too much depends on your reputation. But you must be individual.

This business of being individual is one of Jane's greatest crosses. (The other one is Oliver.) Every one else she knows is a type or can make herself into a type. Freddy is authentically smooth: tall, white skin, shiny brown hair, short nose, long hands. Nancy has a russet, tweedy look that makes people think of October and hunt meets. Mary is a small, big-eyed blonde, dumb and darling.

But Jane feels that she is handicapped in life. She said to Nancy, with impatience and despair:

"What'll I *do*? I'm not smooth, I'm not cute, I'm not *anything*. I could die!"

Nancy is not given to flattery; she told Jane not to be silly.

"I can't ever decide," Jane brooded, "whether I get away better when I look sort of young and giggle a lot, or when I'm dignified and aloof and everything and wear dresses like that dark blue taffeta one. And sometimes, I get a big rush if I'm just natural and kind of woman-to-woman. . . ."

The astonishing thing is that in spite of these thorough self-examinations, Jane remains relatively unself-conscious.

Without having formulated the conviction in words, she is aware that the greatest danger a *débutante* runs is the self-consciousness which turns to egotism. She knows that to forget oneself, one must be sure of oneself. Consequently, she must establish herself in her own eyes as a definite personality. Then she can forget herself as a problem.

She quite honestly has no idea of how pretty she is. She admits that her eyelashes are good; but her complexion, about which she has never had to think for one moment, annoys her. She wishes it would remind people of gardenias or something. Her hair is just brown, worn in short curls behind her ears. Her eyes are just blue. Her figure rivets the eyes of her mother's friends; but she is furious, because she wants legs as long as Katharine Hepburn's.

That is Jane, physically. Morally, she is honest, especially with herself, with a simplicity which is almost adult in its recognition of realities. Mentally, she is to all appearances vague to the point of idiocy.

Freddy, Nancy, and Mary—and most of their contemporaries—are also vague. Their manners, their facial expressions, their telephone conversations drive their parents to the verge of madness. It's smart to be vague. It is, however, also practical—a sort of protective colouration. Contrary to traditional belief, Jane does not think her parents are old, foolish, and created for the purpose of providing her with an allowance and forbidding her to do things. But she does find that they frequently forget her age—especially her mother. Her mother sometimes treats her as a mere child and asks too many questions. Vagueness is Jane's smoke-screen, her substitute for post-War rebellion. Not that she has anything to hide. But, after all, privacy is privacy, especially the mental kind.

So she is never quite certain what time it is. She very seldom has a clear idea of the date of any party. She says she doesn't know the sort of clothes she likes best—and she certainly sends back three-quarters of those she has sent home. She can't possibly remember to take her driving licence with her, and she is constantly forgetting where she parked her car. If her mother asks her why she doesn't want to go to Hotchkiss with that nice Hill boy, she says, "Who, Johnny Hill? Oh, well . . . I don't know. . . ." But actually, she manages to make trains and arrive at



dinner without flurry. And if you looked in her closet, you would find that all her evening dresses, old and new, without exception, are either red, white, or black. If you noticed her when she goes out to parties, you would find that invariably the younger the escort, the deeper the finger-nail polish: for an Exeter Junior, it is crimson, but a Yale Senior gets pale rose. A conversation between Jane and Freddy would tell you exactly why Jane is not going to Hotchkiss, her personal Paradise, with the nice Hill boy.

"He's a smoothie," Jane says succinctly. "How marvellous to dance two steps with a girl as popular as you are! You're the most beautiful girl on the floor! You dance like a dream on wheels!"—Blah! I don't care if he does go to Hotchkiss. I'd rather go to the movies with the worst drip I know, any time."

But with the outside world, it is an entirely different matter.

"How many people did you ask to tea, dear?" reasonably inquires Jane's mother.

Jane's eyes take on the slightly glassy expression of the mentally deficient.

"Well . . ." she says, "about four, I guess. . . . No, let's see. About eight."

"Well, *is* it eight?" insists her mother—being an experienced sufferer.

"I think five," says Jane, dimly.

It has taken a long time for her mother to realize that this vacuity is developed, deliberate, and on the surface only. Underneath, Jane is more awake to what



goes on about her than either of her older sisters were at her age, five and ten years ago. She is also more independent mentally.

There is, for example, the matter of Oliver. Oliver is the son of one of her father's dearest friends. She has known him all her life, and she has nothing whatever against him except his dancing. When Oliver dances, it *feels* all right, but the girl who is dancing with him always looks funny. If she looks funny when she is dancing, she isn't attractive. If she isn't attractive, no one will cut in on her. If she isn't cut in on with reasonable frequency, she might as well die. Certainly, for the next three or four years, there is no further reason for living. Consequently, Oliver is a menace.

But last winter, Jane managed to turn Oliver into a blessing—travelling incognito, to be sure, but still a blessing. Parental bludgeonings forced her to invite him to her dinner before the Cosmopolitan. So, having bowed to the inevitable, she solved the problem with characteristic calm. She danced four times around the room with Oliver. No one cut in. So she began walking. There were several available miles of walking space in adjoining rooms where couples were sitting out and stags clustered, relaxing. Jane, who has a most inviting and delicious laugh, sauntered past, arm-in-arm with Oliver; and in a few minutes, Bill joined them.

"Bye, Oliver. See you later," said Jane charmingly, but matter-of-factly. There is no greater slave to convention than the young male. If this was a new form of cutting in, Oliver would be the last to admit that it was new to him. He went, somewhat stunned, but not entirely displeased with the idea. Jane wandered on with Bill, observing the stags from the corner of her eye.





One of them had seen the manoeuvre and was not at all averse to showing his familiarity with the new system. He cut in. Jane smiled welcomingly upon him and regretfully at Bill—a lightning change which is part of even a sub-deb's talents. Bill drifted away, already taking the new cut-in system for granted.

Before the party was over, Jane had established a fashion, a sort of compromise between sitting-out and dancing. Not every girl dared to try it—the sub-deb's First Commandment is "Thou shalt not get stuck," and, after all, walking round and round with the same boy is as humiliating as dancing endlessly with him, and as noticeable. But it did solve the problem of Oliver.

Jane and Freddy and Nancy were discussing it the next day. There is nothing foggy about their private conversations.

"Why don't you just snoot him?" Nancy demanded impatiently. "I do."

"I never snoot boys," said Jane with her customary candour. "Only girls."

"That's true, you don't," Nancy said. "Why don't you? A hidden strain of nobility or something?"

"Because," Jane said tersely. "There's no point in hurting people's feelings—even drips—if you're having a swell time. And if you're not having a swell time, you can't afford to snoot any one, drips or not."

"I wouldn't dare snoot a girl," Nancy observed. "It would be all over town in a day—'Nancy's snooty'."

"I know," Jane said. "You and Mary never snoot other girls. I snoot the girls who scream at me at parties



and pretend to know me better than they do. Like that dreary Heminway girl."

"Oh, Gosh, isn't she awful?" Jane groaned. "She hasn't any *line*! She even took a chaperon to the Crossway's dance!"

A chaperon and no line! The combination would seal any girl's fate; yet of the two, "She hasn't any line," is the more damning. It is equivalent to saying, in more intellectual circles, "He is an unmitigated bore."

Jane's mother once asked her what she talked about at parties. Jane replied, "Oh, anything."

"But I really want to know," her mother insisted. "I'm interested."

Jane considered. "Well, not about the music. Nor about other parties I've been to. Nor how I thought I was tight at the last dinner I went to, and how it felt. Nor what I think about people I don't like."

"It seems a little negative," her mother suggested.

Jane agreed. "But, you see, everybody talks about those things, Mother. Of course, sometimes I have to, too, when I can't think of anything else. But boys do like to talk themselves, and a lot of girls simply chatter the whole time. I sort of try to find out what they like and then ask a few questions."

Her mother's eye lighted. "I see. And what would you say to a young man in business?"

"That's sort of hard," Jane said reflectively. "They'd rather have you giggle and say something funny than try to be serious. So I generally do that. Once in a while, one of them will talk. But not often."

"You seem to have learned quite a lot," remarked her mother.

"Experience is a hard teacher," said Jane.

Her experience began more than a year ago, when she and five other girls went to Choate, to the Crew Races. At a chilly hour in the morning, they were getting ready for bed and comparing notes. Suddenly six cold-creamed faces were simultaneously aghast at a horrible discovery. They had all talked about the same four things all evening. (Continued on page 104)







LUCIENNE BOYER SINGING AT THE RAINBOW ROOM ON ITS OPENING NIGHT



MISS DIANA DRAPER • MISS GWENDOLYN GWYNNE, AT A WALDORF FASHION SHOW

## NEW YORK IS AT IT

ANOTHER New York season is under way. The bon-tons and beaux, the dandies, bloods and bucks and blades, the belles and toasts, and all *la jeunesse dorée* chaperoned by Mrs. Grundy, are swarming helter-skelter up Park Avenue to clamber aboard the social flyer as she points her bullet nose into the wintry stretches of 1934-35. Deserted now are Shinnecock's green links, and Newport's golden sands; and the cures and *plages* of Europe were long ago abandoned even as conversation by the sophisticates.

Even the "little season" on Long Island, that preview of the big season which precedes the flower as a bud, is but a memory now. Genevieve Brady's coming-out party, at which the orchestra established an all-time high-water mark for orchestra originality by playing in the music gallery instead of playing, as usual, in the bar, or under the veranda, or on platforms anchored above the trees; the imitation grass in the cobbled courtyard at Alison Grace's; the swimming-pool





REMIE LOHSE

## AGAIN BY CLARE BOOTHE BROKAW

terrace, used as a lounge, at Johnny Schiff's; the supper interval at Sonny Whitney's; and the party at Laddie Sanford's, so horsy you could have chinned yourself on the blood-lines—what are they now, my friends? Just memories!

All faces are turned to the season ahead of us, and everywhere, except maybe in the subways, people are asking one another, "Will it be gay?"

Well, wasn't *last* year's season the most brilliant since the Crash? You may not have realized it at the time, but it *was*. And so will this year's be. As Alice remarked at a Wonderland tea-party, "It's always jam yesterday and jam to-morrow, but *never jam to-day!*"

Well, let's get on with it. The most fashionable jam of the new season will be the opening-night jam. The lobby at any fashionable opening is a perfumed jungle of Broadway ermine and Riverside Drive paillettes, trains, canes, and toppers, boiled shirts (and stock-brokers), critics who look as glum



(TOP) EVE SYMINGTON AT THE PIQUALE • (ABOVE) MRS. BROKAW AND SEAN O'CASEY

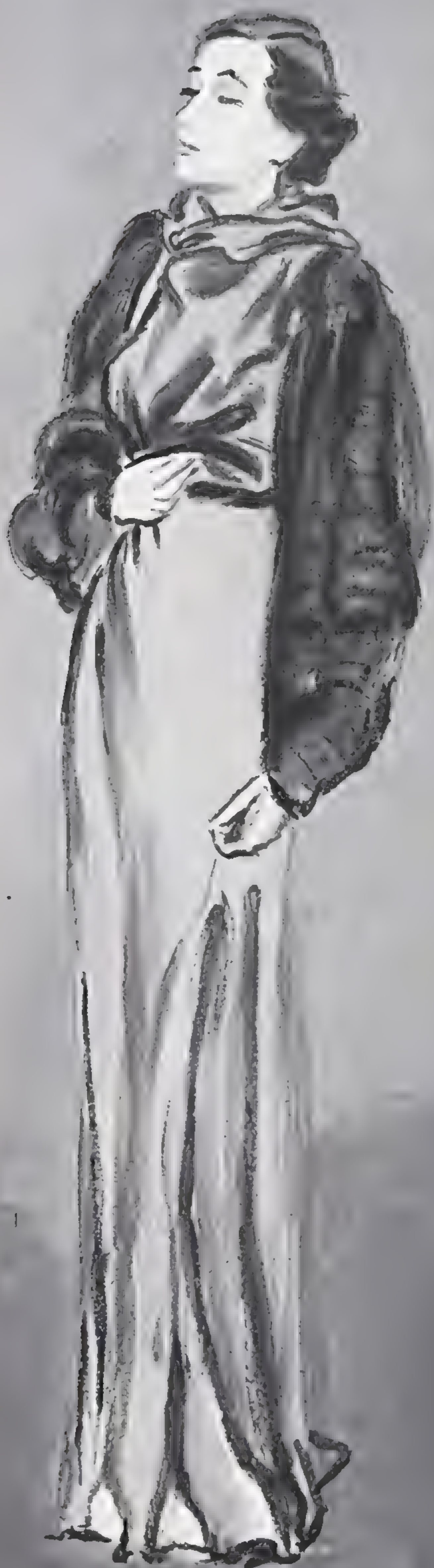
as actors out of a job, and actors out of a job who look as glum as critics, brother producers who look glummer than either, and unsuccessful playwrights who look positively suicidal. Smoke gets in your eyes, and this year, bangs, fetlocks, pompadours, and piled ringlets will get in your hair. Nevertheless, in this motley *polloi*, the practiced eye will discern everywhere, like stars in the black heavens, the social luminaries whose scintillations are this article's chief concern.

At a Noel Coward opening, you can't miss them: they will be murmuring "charming, charming, charming," and they will all sound very tinkly-bell. The name of "deah Noel" will rise from their lips, like incense on the evening air. At a Gilbert Miller or Cole Porter opening, they will be less ecstatic, but just as suavely Continental in their mien, but, at a George Kaufman, Howard Dietz, Moss Hart, or Morrie Ryskind opening, they will just let themselves go and have a good time like the rest of us low-brows. (Continued on page 105)









## MIDSEASON COLLECTIONS

**N**O major revolts were sprung at the Mid-Season Collections. The Paris dressmakers are sticking to established lines, tossing in a few minor changes to amuse themselves and the public. Briefly, here are the innovations.

A leaning towards high, Victorian neck-lines—instigated, gossip says, by the arrival of “The Barretts of Wimpole Street.” A revival of old-fashioned shirring at Molyneux’s. A cropping up of peasant effects—smock-like jackets, apron-like skirt fulness, and peasant sleeves at Lanvin’s, Lelong’s, and Schiaparelli’s.

The birth of a new silk crêpe called Melodie Crêpe—Schiaparelli’s, also. And a new blue called Chinese-ink.

A craze for bibs and Eton collars; for wide cummerbund girdles; for evening flowers (especially chrysanthemums); for evening gloves as bulky as golf gloves. A continuance of high hussar hats, dunce-caps, and flat pill-boxes, and a rumour in the air that bonnets and brims will soon push off the forehead.

Something new at night is the frail, feminine type of dress, making you look very much of the weaker sex. Of tulle or diaphanous chiffons in tender pastels, these dresses float vaporously around you and modestly cover you up to the throat and wrists. They are shown at Mainbocher’s and Lanvin’s—see Lanvin’s black tulle dress on page 42.

Picture frocks are still strong. At Vionnet’s, crisp, bellling dresses of stiff satin, moire, and changeable taffeta. Marcel Rochas has a beauty of white moire—high-necked, long-sleeved, and incredibly becoming. And—surprise of surprises—at Rochas’ is a short evening skirt. It’s on a black velvet dress that ends just below the knees in front, but has a trailing panel of white-and-gold lamé in back. Who knows what ideas this may start?

Molyneux is stocking narrow slips and softening them with shirred neck-lines, bloused bodices, and enormously full jackets that you’d swear were capes. The drama of Worth’s evening dresses is in back, where jutting tiers cause excitement. (See page 43.)

We tell you more about new details and colours on page 107. But the fundamentals—the basic lines—have not changed. Fashion alone in this unstable world threatens no upsets at present.

VIONNET made this superb opera coat, shown in triple exposure. In order to let you see it better, Eric drew the side, the rear, and the front elevations. The long, full sleeves and the back bolero are all of mink, the remainder of luscious green velvet. It swoops high up to the neck in front, then falls to the floor in an uninterrupted line, and more of the velvet is draped to form a soft and flattering collar. You will find this evening wrap at Bendel





LANVIN

## STIFF or SHEER

LANVIN handles sheer black—always a flatterer—in a new, fresh way in the dress shown on this page. Over a satin slip, she flings a robe de style of tulle that screens you completely. Your arms are screened by long sleeves, your back by a high décolletage. The square-cut bib is made of black paillettes

WORTH's Mid-Season Collection presented the magnificently rich dress, with its swishing, dramatic skirt, shown first on the opposite page. Black moire is the fabric, and a tunic tops the skirt, which bursts into two tiers in back. Jutting-out tiers and flares at the back, incidentally, are important new notes

WORTH, again, is responsible for the second dress in the photograph opposite—another example of the chic of the stiff, snobbish fabrics that are vying with sheer ones in the Collections. This time, it's a changeable green-and-gold satin faille that sweeps stiffly out over the heels. The chair is by Baguès





MORST, PARIS

WORTH • WORTH (HATTIE CARNEGIE)









## AN UPRISING in NECK-LINES

MOLYNEUX'S needlewomen are shirring like mad. Nearly every jacket is shirred like the one farthest left. Here, the sleeves are shirred—to give an outrageously loose smock look. Char treuse lamé is used for the coat, tomato-red marocain for the dress; Milgrim

MOLYNEUX'S evening jacket (next to the left) has a babyish collar that hugs the throat. This is a jacket that looks like a cape—what with those gigantic sleeves. Black velvet, crinkled waffle fashion, makes it, and the flounced dress is of black crêpe; Jay-Thorpe

MOLYNEUX made the third dress with one of the decorous high necks which are so much in evidence in all the mid-season collections. This is all of black crinkled crêpe save a silver streak, a silver-and-burgundy crêpe sash, and burgundy gloves; from Jay-Thorpe

MAINBOCHER raises his newest neckline to the pit of the throat, but lets it fall far down the spine in back in the first dress on this page. By some subtle trick of cut, the bodice forms short sleeves. The colour is delicious—a gentle shade of aquamarine

LANVIN piles on your chest a big berth of stitched red velvet that completely muffles your chin on the dress at the left. When you're bored with it, unbutton it and cast it aside. Underneath is a simple dress of black crêpe with full sleeves and a train





*TAILORED PAILLETES*



*PEASANT SLEEVES*



*WHITE STREAKS*



*ETON COLLAR.*



## POINTS' FROM THE OPENINGS

- **LELONG'S TAILORED PAILLETTES:** You can see them in the dinner-suit farthest left on the opposite page—smartly formal, but not dazzlingly dressy. There's a white satin blouse, and Suzy's antelope toque tops it all

- **CHANEL USES BLACK PAILLETTES** in a quiet manner, in the second dinner-suit on the opposite page. It has a black satin slip, a paillette jacket, and a tiny paillette toque

- **LELONG'S PEASANT SLEEVES** are a chic revival in his mid-season collection. The black satin dress at the upper right, opposite page, has huge ones shirred into the neck-line

- **WORTH'S WHITE STREAKS** are striking details. For instance, the mammoth white moire bib, winging out at the sides, on the simple black moire dress at the lower left, opposite page

- **LANVIN PUTS WHITE CRÊPE** bands on the nun-like sleeves of the Parma-violet crêpe dress in the same sketch—a colour effect that is incredibly lovely. Bendel has this

- **MOLYNEUX'S ETON COLLAR**, on the black wool suit at the lower right, opposite page, is just one of the many childish neck-lines in this collection. The collar, cuffs, and cap are all of nutria

- **LELONG'S PICTURESQUE BASQUE** (top, left, on this page) has a decorous high neck, long sleeves, long skirt, and a basque in the rear. Made of black satin, it's one way in which Paris copes with the "don't-dress" situation

- **MOLYNEUX'S HUSSAR AND TURCO** influences both appear at the right, above—in the dashing hussar hat of brown felt and the tomato-red belt, wide as a spahi's turco. Note the shirred skirt fulness. Dress and jacket of brown wool

- **PATOU'S QUAKER COCKTAIL** suit (right) is of blue velvet made absurdly innocent by the Quaker collar and peplum jacket. The blouse is made of blue chiffon, the leaf-ornamented Patou toque of velvet

- **MOLYNEUX'S PEASANT SHIRRING** (far right) appears on almost all of the neck-lines in his mid-season collection. Both this black wool dress and the velvet-lined jacket are shirred and corded; from Milgrim. Gob cap of velvet



*PICTURESQUE BASQUE    HUSSAR AND TURCO*



*QUAKER COCKTAIL    PEASANT SHIRRING*





MISS KATHARINE MOSS • MISS KATHARINE NEILSON

## DÉBUTANTE HARVEST - 1934



MISS FRANCES ELLEN CLARK



MISS EDITH LORD • MISS EMELYN LEONARD





MISS LUCRETIA OSBORN (PUSHED BY MISS EDITH LORD)



MISS PRISCILLA GRANT



MISS JOSEPHINE CUTTING



PHOTOGRAPHS BY TONI FRISSELL

MISS VIRGINIA M. BACON



# THE AMERICAN GIRL HABIT

BY LUIGI BARZINI, JUNIOR

BECAUSE of hazy monetary manœuvres in far-away Washington, 1934 will probably be remembered among the young men of Europe as the Year of the Great Scarcity of American Girls. "Do you remember when we were young, in 1934," the weak-kneed old bachelors with dyed moustaches will say, "when there was only one American girl in all Brioni, and she was the daughter of a consul, anyway? What was her name? Betty or Dorothy—doubtless. You and I fought a duel over her—thirty steps, upturned coat collars, wax bullets—behind the cocktail bar at the pool. Or was it over the lovely wife of the English Methodist minister? It's as clear in my mind as if it had happened yesterday."

What nobody will forget were the lines of lonely men, sitting at bars, nodding absent-mindedly to the barman's chatter, sighing into the ash-tray. The hopeful half-turn of ten or twelve heads, whenever the door was opened, and the disappointment when another man entered, sat on an empty stool, and dejectedly asked for a cognac with water, please. What a year, *mesdames*, what a year! Men haunting museums, royal palaces, convents, beaches, sporting clubs, casinos, with a desperate grimace on their faces. Men sitting at the *chemin de fer* table next to an American-looking blonde only to discover a few minutes later that she was an Australian who often went to the cinema.

The young men who dedicate their free hours to the entertainment of American young ladies constitute a sort of separate set. Like all specialists, they have sacrificed everything else to their lone art. "American girls, bless their souls, are very much like American cigarettes," one of the men was wont to say rather often, as though he probably had not had such a happy thought for a long time. "They taste funny, at first. They are too strong. They are like nothing you have tried before. But once you get accustomed to them, you can't go without them. Any other kind seems tasteless."

This year, some of the younger men have attempted more or less timidly to start a flirtation with one of the local girls brought up according to the Continental formula. But the pace seems slow, the adventures too subtle and impalpable, the conversation difficult, and the chaperons too watchful. Their repartee is rusty after four or five years of American slang, and their blunt remarks are shocking. Most of them

seem to have forgotten that in Europe one does things, but one very seldom defines them.

When the American girl goes back to her friends in the States and tells them all about the divine young count she met at the Lido, she is far from describing a pure specimen of Continental manhood. Her count has been trained for years to represent the type of man that she expected. He probably studied the correct pronunciation of foreigners in current magazines—"Zees ees ze way to make ze love, Mademoiselle . . ."—and wears a monocle only when Americans are present.

Had she been faced with an unadulterated Latin who spoke no English at all, she would have been shocked, annoyed, and disappointed. She would have found him a little rude, a little too demanding, and too jealous. Furthermore, his French would be practically incomprehensible to her ears, which are trained to an American pronunciation of that language. He would not do.

He would not do because, to begin with, they would have practically nothing to say to each other, unless it were a case of *coup de foudre* when, I am told, one talks with eyes, finger-tips, shoe soles, and flowers. But otherwise, theirs would be a dreary struggle. He would talk of Italian cities, for instance, and surprise her with a conception of his country strangely at variance with the poems of Byron, Keats, Shelley, Browning; the books of Ruskin, Lawrence, Huxley; and the paintings of the Pre-Raphaelites. Milan, for him, is nice because "it's so modern." Turin has a splendid football team. He goes to Rome only for the horse-show, but he has never visited Sienna. The monuments all around him make him uncomfortable, sometimes, and quaint old mediaeval cities are difficult to drive through in an automobile.

She would try to tell him about the United States, her life, her friends, her good times in New York, and give up after a few minutes. He would seem to be interested only in Hollywood and movie stars, and he would keep on asking her whether she lives on the one hundredth floor of a skyscraper. The conversation would languish, as all conversations in a third language do, and gradually turn into a grammatical exercise, in spite of his sunburned attractiveness and her charms.

"Do you wish milk with your tea, Mademoiselle?"

"No, I prefer a slice of lemon, but my aunt adores candied pears."

"Has your stay in this city been a pleasant one?"

They would not meet again. Unless, of course, it were a case of *coup de foudre*. Misunderstanding, then, is supposed to add a vague, misty glamour to the whole affair.

The American girl habit is caught early in life, at about the time of the first English lessons (Continued on page 86)







STEICHEN

Arriving for a country week-end, Mrs. Banks Bertschmann wears a taupe tweed suit, with jacket and skirt buttoned straight up the front. Her top-coat to match has a white wolf collar; brown felt hat. All from Jay-Thorpe

Mrs. William Wetmore's brown wool dress has a quilted top that pulls over the head. Over it goes a green wool coat, with a quilted brown wool collar and revers; Fortnum and Mason. Maria Guy fedora; Fanny and Hilda

*Week-end*  
IN THE COUNTRY





## *Sunday Lunch*

Mrs. Langdon Post (talking to Mr. William Wetmore) wears a hand-knit wool costume with a two-piece brown dress and a coat in green, red, and camel; from Christine Hunter. Or if you want to knit the coat, Macy's has directions and Émile Bernat's wool

Mrs. Bertschmann (standing in the doorway) combines a pumpkin-yellow ribbed sweater and a tobacco-brown tweed skirt. Note the two pockets on the right side and the funny flat leather buttons that fasten the sweater up the front. Both from Lord and Taylor

Mrs. Wetmore, standing with Mr. Curzon Taylor, is wearing a rough blue knitted dress with a raspberry-red collar and cuffs; from Saks-Fifth Avenue. Her red suède hat with a tiny visor is from Florence Reichman. Shoes on this page are from Nancy Haggerty



Bound for golf in their Ford station-wagon, this trio is smart in rough country woollens. Mrs. Post (left, below) tops her navy-blue tweed skirt and natural, lock-stitched Jaeger sweater with a top-coat of beige and navy Shetland tweed. Whole costume from Best

The lady in the station-wagon is Mrs. Bertschmann, smartly dressed for a crisp autumn morning in a hand-knitted wool cape-costume. Both the well-cut cape and skirt are in rust-red, beige, and brown plaid. From Mrs. Franklin, Inc., New York and Philadelphia

An ideal side-lines sports costume is worn by Mrs. Wetmore, at the right, below. It looks like a suit, but is really a two-piece dress, hand-knit of an angora wool in beige and white; Mrs. Franklin, Inc., New York and Philadelphia. Antelope felt hat from Florence Reichman

*Saturday morning*



STEICHEN





STEICHEN

## *Informal dinner*

For dinner on Friday or Sunday night, Mrs. Post wears a dark brown velvet tea-gown dotted in white and cut on tailored lines except for its loose, flattering sleeves and its cowl neck-line. Milgrim has this model

Mrs. Wetmore's tea-gown, of soft red silk crêpe, has long, winged sleeves, bow ties, and a high back; from Bergdorf Goodman. Both Mrs. Wetmore and Mrs. Post are wearing Trifari, Krussman, and Fishel jewels



# SHEER STOCKING FACTS

CHANEL'S models wore white cotton stockings until this season; but Chanel's models are a race apart. And the rest of the world is divided, generally speaking, into two kinds of women—those who wear black cotton stockings and those who keep on experimenting season after season, trying to find silk stockings that “will wear as well as they did a few years ago!” As with most of the rumours that “Times aren't what they used to be,” the answer is: “They never were!” Stockings have improved, not deteriorated. It's your own habits that have changed, and we can prove it!

Twenty or twenty-five years ago, women bought their silk stockings by weight; the heavier the stockings, the more elegant their wearers felt. The height of luxury was reached in a creation which was technically known as a fifteen-thread stocking and which gave about the same effect that you would achieve to-day if you put on seven pairs of your sheerest hose, one over the other. But fifteen-thread stockings have gone the way of starched petticoats; and their successors, through progressive stages, have reached a quality of pure silk and an extremity of sheerness that we blithely take for granted, as we do most of the miraculous, modern minor perfections.

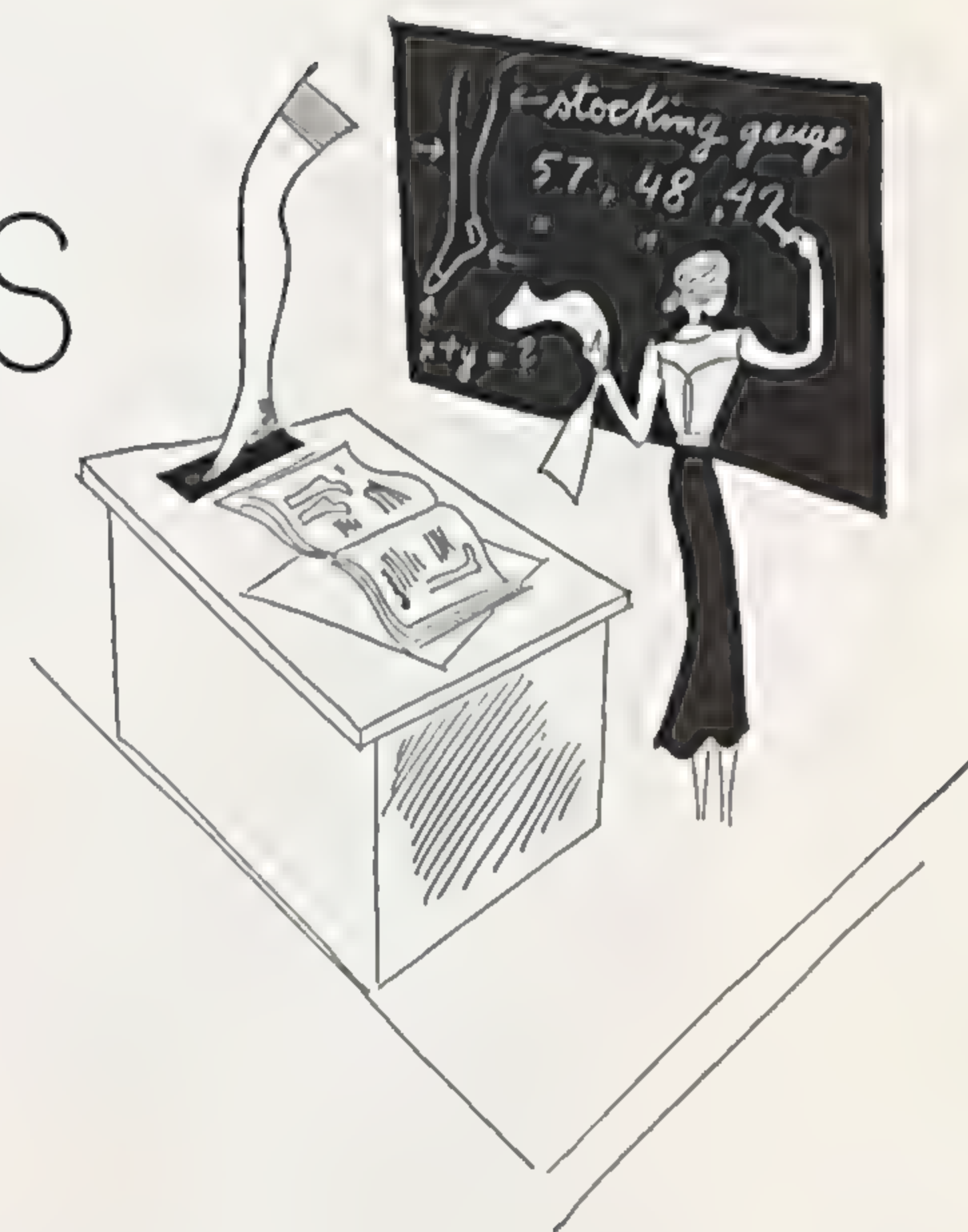
Like other vices, this delicious vice of extravagant beauty in hosiery has, insidiously, become a necessity. And though you have been, perhaps unconsciously, buying sheerer and sheerer stockings from year to year, you *are* quite conscious of the fact that your sheer and

sheerer stockings wear less and less well.

There isn't a recipe in the world for making these beauties behave like chore girls; for turning these temperamental prima donnas into charwomen; or for making thoroughbred race-horses into draft mules. As long as you buy the sheerest of sheer silk stockings for all-day-long wear, you may expect to spend a big slice of your dress allowance on hosiery.

You really need four types of stockings in your life. They vary as much from one another as your riding-clothes do from your evening gowns; and if you will buy them and wear them with the same consideration given to the rest of your costumes, at least some of your stocking troubles will disappear. They are: first, a lisle or wool hose for country wear (but remember that a fine lisle is a luxury); second, a service-weight silk stocking to wear with sports shoes when you are not wearing lisle or wool (when you buy these, ask for seven-thread silk stockings); third, a medium-sheer hose—four-thread or five-thread, for general day wear; and fourth, luxurious extra-sheer hose—two-thread or three-thread stockings, for evening and for very formal day wear.

Stockings of types one and two should be worn with all your town-and-country clothes, tweeds, and hand-knitted things. And they should be worn not merely because you give them rougher wear, but because they are definitely correct with heavy sports shoes, built-up leather heels, and a general tweedy feeling. Type three is for reasonably formal daytime clothes—those that are tailored or semi-tailored. This type is known as a “semi-sheer” and is, technically speaking, of a four-thread construction. It is the backbone of the stocking wardrobe. It is sold by the millions every month, and the chances are that you and your contemporaries have it on at this moment. If you want extra service from this type of stocking, ask for five-thread hose instead of a four-thread; this won't be quite as flattering to your legs, but will last longer. For these four-thread or five-thread semi-sheer stockings, you can pay as little as one dollar and expect a fair amount of wear. If you pay more than one dollar and thirty-five cents or a



dollar and one-half, you are paying for luxury features that have nothing to do with the wearing quality, but that have a great deal to do with the beauty of the stocking. If you are willing to dispense with a certain quality of clearness and a certain nicety of finish, you may pay a little less than one dollar and receive very good returns for your money.

So far, we have been talking only of practicality and wearing quality. We now come to our luxury lesson. And let us set down as the first premise, that we can not expect long wear from the extra-sheer silk stockings which you love so and which have added more to the American reputation for beautiful legs than they've ever had credit for. These extra-sheer stockings are known, technically, as three-thread or two-thread stockings. Your sole purpose in buying them should be for beauty and luxury of appearance. Put them on when you are wearing your most formal afternoon clothes and, of course, for evening. Wear them with the knowledge that they are as ephemeral as orchids, as fleeting as perfume, as undependable as April sunshine, and more beautiful and flattering than anything Cleopatra or Cleo de Mérode ever wore. In this category of the luxury, extra-sheer stocking, the more you pay, the more beauty you buy. Begin at one dollar and thirty-five cents (or even, occasionally, a dollar-fifteen), but don't expect any definite amount of wear, whether you pay one dollar and fifteen cents, or seven dollars and fifty cents a pair.

If anything we've said leads you to the conclusion that we'd have you pinch pennies in buying stockings, perish the thought! Fine stockings are as much a mark of the gentlewoman as irreproachably dainty lingerie or exquisitely clean skin. Let the lines read, “Costly Thy Stockings as (Continued on page 86)





# Lengths women

DURING the sixteenth century, in Abbé Jean des Caurres's collection of prose and verse, an ode in honour of Saint Bartholomew was published along with a sermon against women crimping their hair. The combination is not astonishing; both are topics of importance. It's even possible that the curling-iron has had more masculine victims than the martyr's rack. The only point still inexplicable is why simple, humble straight hair, full of good intentions when left in its natural state, becomes portentous, wily, and fearful the moment it is curled.

Abbé des Caurres seems not to have gone to the bottom of this question. Nor would it be enough simply to say that the trouble starts in the mere charm that the curl gives the face. The thing goes further back; there's some sort of linear mystery, miracle, devilry afoot in the changing of a straight line into a curly one. Therein, perhaps, lies charm, or what used to be called seduction, and the basis of women's extraordinary propensity for not letting their hair grow in the simple vegetal manner Nature intended.

Although through coiffeurs, the art of curls and waves has risen in France to-day to a peak of perfection, apparently it was in the sixteenth century and in Italy that the genius for monumental hair-dressing came to its full flourish. The proofs can still be seen in a little series of copper engravings published at the time by Giovanni Guerra. Therein, the noble dames are pictured with their locks looped up with a boldness and ingenuity that make each head look like a coil of sailor knots tied by some mistrustful hand in an effort to anchor seduction, once and for all. It is almost unbelievable that tresses could have become so alive, so serpentine, so convulsive, so tormented.

Anybody can divine the cruelty in the old Gallic law which condemned women taken in adultery to have their locks shorn. The law further proves that the Gauls conceived woman's hair as the seat of her more Satanic charm and the locality requiring the most exorcising. However, this law was soon abandoned, it grew so rusty. It was doubtless during





have gone to



EXTREME NORTH



1840

this time that there popped into the clipped heads of women that first taste for wigs, though this scandalous origin has usually been hushed up.

Whatever the rights of the matter may be, the sad fact remains that at various periods of history, women—and those with the most luxurious manes—have liked to deck themselves out in false hair. “The days when my wife wears a wig,” commented a Louis XV. court noble who apparently found his spouse pleasantly altered by the false front, “with no distaste whatsoever, I honourably give myself over to the clandestine joys of (what seems like) bigamy.”

The power of tying up libertinage with fidelity was not one of the virtues of wigs mentioned by Sieur Beaumont, Paris coiffeur, in his *Encyclopedia of Hair-dressing* which he published in Paris in 1757. A confirmed wig-maker, he made a spirited if naïve apology for false hair. “A wig,” he wrote, “would have saved Absalom from being hung to a tree by his hair and from going to his death in such an embarrassing position.” Despite the justice of this comment, the author had few illusions about the success of his book and even in the preface consoled himself against the fear of not being read by stating that perhaps the pages of his volume would be anyhow useful for curl-papers. Still, numerous wig-wearers gave Beaumont his due, especially one who contributed a dozen wigs to the marriage chest of Mademoiselle Lepelletier de Saint Fargeau.

It is amusing to find, in certain memoirs of the eighteenth century, the trace of the miniature struggles which occasionally broke out between the hair-dressers and the hat-makers as to which part of the head was still their professional property. Sometimes, the hair expanded itself to such limits that the hats had no place left to call their own. This was the case with the *pouffs* or puff structures invented in France by Léonard, Marie-Antoinette’s coiffeur. His puffs were regular edifices where the customary ornaments—combs, feathers, jewels, ribbons—were mere side issues. Madame d’Ober Rirch wrote in a letter, “I have just tried for the (Continued on page 81)



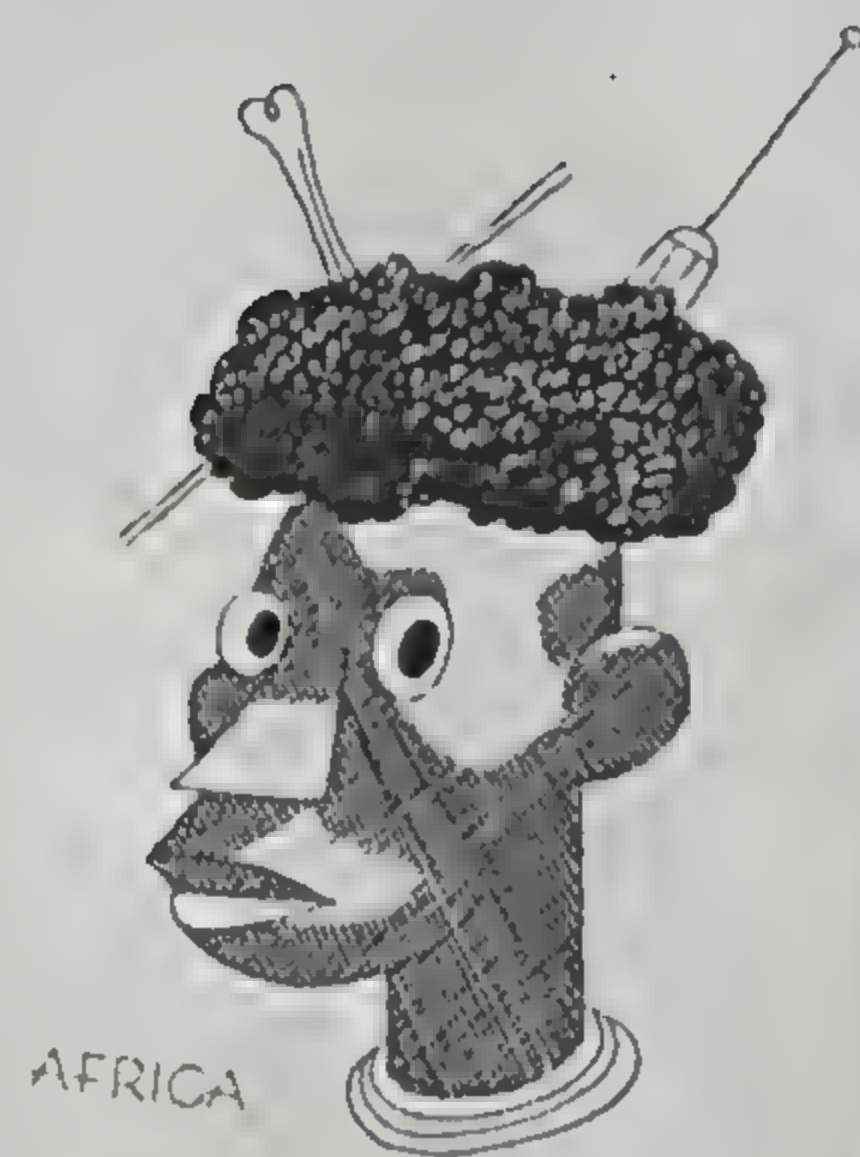
ITALIAN RENAISSANCE



XVII. CENTURY



DIRECTOIRE



AFRICA



JAVA



GREECE



1870



EGYPT



BRUNHILDE



BLACK WITH TURQUOISE—REBOUX'S PERSIAN LAMB AND TURQUOISE FEATHER TOQUE,  
RUSSIAN IN LINE AND LISTING FAR TO THE SIDE OF THE COMTESSE DE LA FALAISE'S  
HEAD, AND REBOUX'S PERSIAN LAMB CAPE-GILET WITH A VELVET RIBBON; FROM MILGRIM



HOYNINGEN-HUENÉ, PARIS





BLACK WITH TORTOISE-SHELL—IN VIONNET'S SPECTACULAR TORTOISE WOOL GREATCOAT  
WITH A COLLAR THAT MUFFLES YOUR EARS AND A BLACK SEAL LINING, WORN WITH AN  
AMBER WOOL DRESS, WITH A BLACK SATIN BOW, AND MARIA GUY'S SEAL COSSACK CAP



# VOGUE'S SPOT-LIGHT

BY MARYA MANNES



CAROL STONE IN "JAYHAWKER"

STEICHEN

THE Hecht-MacArthur combine has brought new life to the Eastern Service Studios out in Astoria. That vast group of buildings set in barren lots of faded grass and deserted iron scrapping has had a jinx on it ever since Paramount built it, at enormous expense, to be the finest movie studio in the world. But the movies were silent then. When sound came, the Eastern studio got its first hard blow and folded up under it. Then, for the last ten years, it has opened again, shut down, opened and shut down again. Operating expenses are enormous. It costs two thousand dollars a day to rent it. And besides, everyone's in Hollywood anyway. It's a much better place to throw money around. Waste, out there, is part of the community fun. Back here in the East, waste is black ruin.

Well, Messrs. Hecht and MacArthur took the jinx off the studio by making "Crime Without Passion." And now they've finished a second film called "Laugh, Little Clown."

Apparently, it's a strange, rather cockeyed piece on refugees from the Russian revolution. Jimmy Savo is the clown; and, judging from a brief glance at the shooting of one of his scenes, he may have Charles Chaplin backed off the mat. He has that same dim, luminous pathos. His figure is so funny, his face so sad. When he speaks he is mute, and when he is



LILLIAN GISH IN "WITHIN THE GATES"

STEICHEN



JIMMY SAVO IN "LAUGH, LITTLE CLOWN"

BEN HECHT AND CISSIE LOFTUS



mute he speaks most touchingly. Nikita Balieff is in the film, too—owl-faced and mad, with a bulbous nose. Ben Hecht's young daughter, very fair and lovely, plays in it; and Whitney Bourne, who—with every pound she loses—gains a painful, fatal beauty. And Cissie Loftus, grandest of troupers. And a white horse, beloved of Savo, who dies.

It's all very casual, this Hecht-MacArthur producing. Half of the time, they seem to be playing backgammon while Lee Garmes, their ace camera man, trains his lens-guns on the hot yellow set. Young assistant directors, green-skinned and lax, lounge in canvas-backed chairs and look druggedly at the stage. But the carpenters, the electricians, and the camera men move in an audible frenzy. And the actors do their scenes over and over and over again, like bad but patient scholars.

Backgammon or no backgammon, you feel a sure and autocratic aim behind it all. The thinking has already been done—at night, probably, and all night. What remains is instinct, and a certain amount of supervision which even backgammon can not impede.

This state of preparedness was a sharp contrast to a Zilch (pseudonym) Comedy Short being shot—to pieces—on another stage in the huge Eastern Service Studio. The set crawled with cuties, waiters, and gigolos. The chaotic wire-tangled outskirts crawled with assistant directors. Whatever thinking was to be done on the picture was being done right there on the spot. Mr. Zilch, it seems, hires an old discarded set, repaints it, fills it with chorus girls, surrounds it with cameras—and then thinks up a script. We stayed to see a waiter throw a pie at another waiter, while, off the set, one of the (Continued on page 90)



EVE SYMINGTON, CROONING ACROSS A STEINWAY



SCENE ONE OF "MERRILY WE ROLL ALONG," WITH KENNETH MACKENNA AT THE RIGHT

FOUR PHOTOGRAPHS BY JACK SHALITT



MISS HECHT, BALIEFF, SAVO

WHITNEY BOURNE ON LOCATION





SAKS-FIFTH AVENUE, NEW YORK AND CHICAGO • RANSOHOFFS, SAN FRANCISCO

STEICHEN





HATTIE CARNEGIE, NEW YORK • I. MAGNIN, CALIFORNIA

## THE RUSTLE OF STIFF SILK

Faintly Victorian; completely bewitching is the evening frock that Miss Mary Taylor wears in the photograph on the opposite page. It's of fuchsia-purple faille taffeta, shirred in the full skirt to give a crinoline silhouette and pleated for the ruching that defines the high-in-front neck and the low décolletage in the back. And what could be more enchanting and youthful than the pale pink party sash that loops twice around the slim waist-line and streams down the side of the skirt? The jewels shown on both this and the opposite page are from Black, Starr and Frost-Gorham

An old-fashioned material, slipper satin, is charmingly revived in the modern manner for the evening gown that Miss Phyllis Byrne wears in the photograph at the left. Sleek and stiff, this fabric moves with a delightful grace as you dance the night through—a perfect crystallization of the new feeling for elegance. Brief wings of satin flutter over the shoulders, and the deep V décolletage is accented at the bosom by a tightly bunched nosegay of deep red and pink roses. The eighteenth-century Italian background of the photographs on these pages is from Lavezzo



# DEEP SOUTH VISIT

BY STARK YOUNG

THE plantation is half in Louisiana, half in Mississippi; but the west side of it lies along the river, which was once the highroad of all this plantation country. To the north of us is Natchez, to the south, New Orleans.

My cousin's life has bordered on distinction in more than one section of human affairs. But he said to me, "Now look here, don't you be writing about any of these things I told you." I know better than to do that; I knew it, in fact, before he spoke. And so I do not even remotely place him by naming the house where he lives, he and his sister. It is an old house, buried in water-oaks, magnolias, and pines, with its first gardens left in spots. In spots only; for who since the old days in this Deep South country could manage acres of roses, for example, or so many turns of box along parterres and patterned walks? Some things, like the camellias, gardenias, and sweet olives, yellow jasmin and oleanders, have known how to look after themselves; at least, here and there they have become almost trees. Even at that, with most of the garden abandoned to its own devices, plenty of digging goes on, and the mistress of the house welcomed me at a gate that has roses enough.

Many of the family friends and cousins have come in to see us, kin and also people who have either married us or we have married. A stranger might despair, but I understand how to take it. I am not harassed. I know who



"D'EVEREUX"—A NATCHEZ LANDMARK



SOUTHERN MAGIC: MAGNOLIAS, SPANISH MOSS, AND CYPRESSES

all are, if not quite who everybody is; which is very Southern, very like a bouquet—later, you will find your own particular flower. The moment at last arrives when all have gone, with some pretty voices and laughter at the front steps and down the walk, voices, compliments, and invitations; and the three of us are left alone in this house which once swarmed with mingled generations.

My cousin has put out a box of miniatures and daguerreotypes to amuse me. She tells me stories of this face or that. They become lessons in life and quality. One face I like best, I believe, among all those faces (some after the Victorian manner, a little too proper, virtuous, or romantic to be true). This young man—my cousin's uncle, sits by a table with his thick hair brushed from one side, his smart clothes, his velvet lapel, his air of scornful tenderness—at the University of Virginia, in 1816. After all, my cousin says, there if anywhere is where he should be smart, for his great-grandmother was a sister to the mother of Mr. Thomas Jefferson, and Mr. Jefferson was the founder, brains, patron, and architect of this University. Beside the daguerreotype is the photograph of the young man's brother. He, too, is smart, after the Paris fashion. Walking the boulevards of the Emperor Napoleon III. has turned him so; the imperial and the locks so carefully curled show that. They do not show his trick of bringing home all sorts of musical instruments and carrying them off again, until his father bought a collection of them—not to be taken away—for the house itself; they still lie about. In New





EWING GALLOWAY



"BELLE GROVE"—NOBLE GHOST OF MISSISSIPPI'S PAST

Orleans, meanwhile, when those Paris days and the Civil War were over, this young man used to play duets with Patti's brother. One of the albums has lingered on here; the fly-leaf has beautiful *Ricordi*, with a flourish, to her brother from "Adelina."

Among the miniatures is a small drawing by Audubon of a child's head, on the other side of it is a lock of brown hair. Audubon used to roam one of the family plantations, forever about the birds and wild fowl of this river land. And later, his wife gave lessons to the planters' children while he studied in Paris with David.

All this, doubtless, gets nowhere; but in a subtle way, it is what my visit to my cousins amounts to. We talk of many things, both modern and old—a great deal of talk, assurances of affection, callers driving in, refreshments, flowers, and family. Even when I leave, I am not quite out of it, not immediately; for the train I take runs on the road built by my cousins' grandfather, in 1833. Their father sold it to the Illinois Central on the sole condition that the conductor who had always served the road so well should keep his place as long as he chose. This being the case, the conductor makes the ride through the country very agreeable for me, coming back from taking tickets now and then, sitting hospitably, telling me what this plantation is or that, as we go along. At length, I observe to him that the direction of the road seems not wholly straight, and he says no, the road, of course, was laid out to pass the best plantations. I have been (Continued on page 90)



SUNLIGHT ON "GREEN LEAVES"—NATCHEZ MANSION







## FOR DEBS on PARADE

BECAUSE being a débutante is highly competitive, there are no lengths to which some girls won't go to be conspicuous. There was a deb who wore sunflowers to balls, and another who tied a black velvet ribbon around her wrist in a bow that had to be re-tied by at least eight members of the stag-line. But there are subtler manoeuvres to distinguish yourself from that mob on the floor.

Choose at least one evening gown in a colour that you think no other girl will wear. (For instance, that salmon satin dress at Stein and Blaine, illustrated under the fur coat on the opposite page.) If you adore white, as all débutantes do, find a brilliant off-colour handkerchief to carry, that will act as a flag all evening when hung over your partner's shoulder. Or pin a bright fresh flower behind your ear—preferably of a variety that no one else would think of wearing.

Flatter yourself with little things: pearl button earrings, foolish round collars, ridiculously short white doeskin or coloured velvet gloves. Carry things to make nice gestures possible: tight flower bunches to hold in your hand, a bag with a draw-string to swing like a reticule. Get white fur-lined carriage boots to take little steps in.

Buy furs for flattery, if you can afford them. A little cape is a treasure. Early this season, Long Island debs couldn't part with their brief mink ones even on the dance floor.

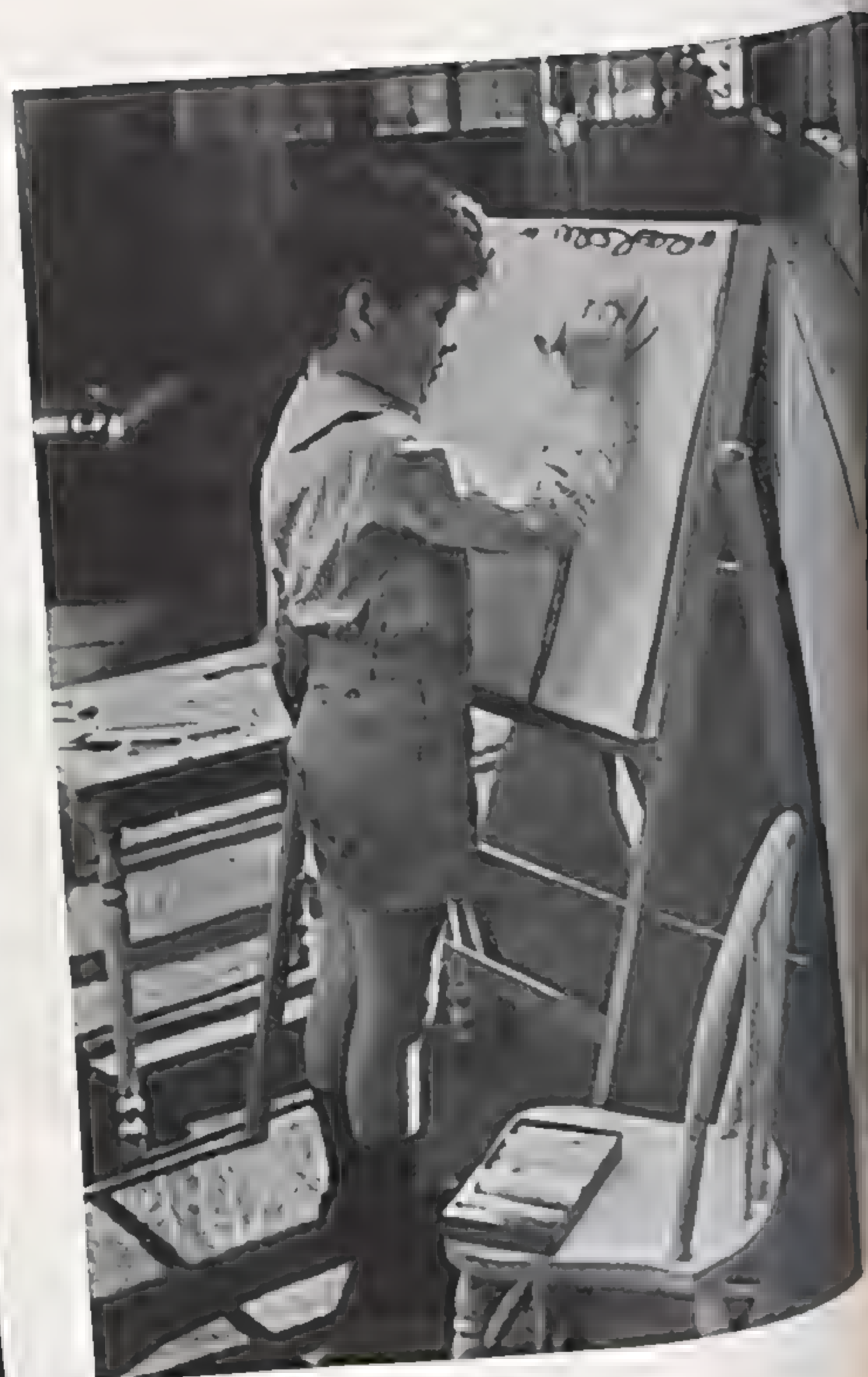
Get a Kurlash gadget to turn your lashes back from your eyes in a surprised way: use it with yellow mercuric oxid, one per cent. (It makes your lashes shiny and helps them grow.) Keep your lips soft and smooth. Borofax, made by English chemists, is stuff in a tube that is marvellous for them. And finally, try never to look too earnest!







MARCELLE JULIEN • TOBY



SAKS-FIFTH AVENUE

## What are

"SNIPS and snails and puppy dog's tails, That's what little boys are made of, made of."

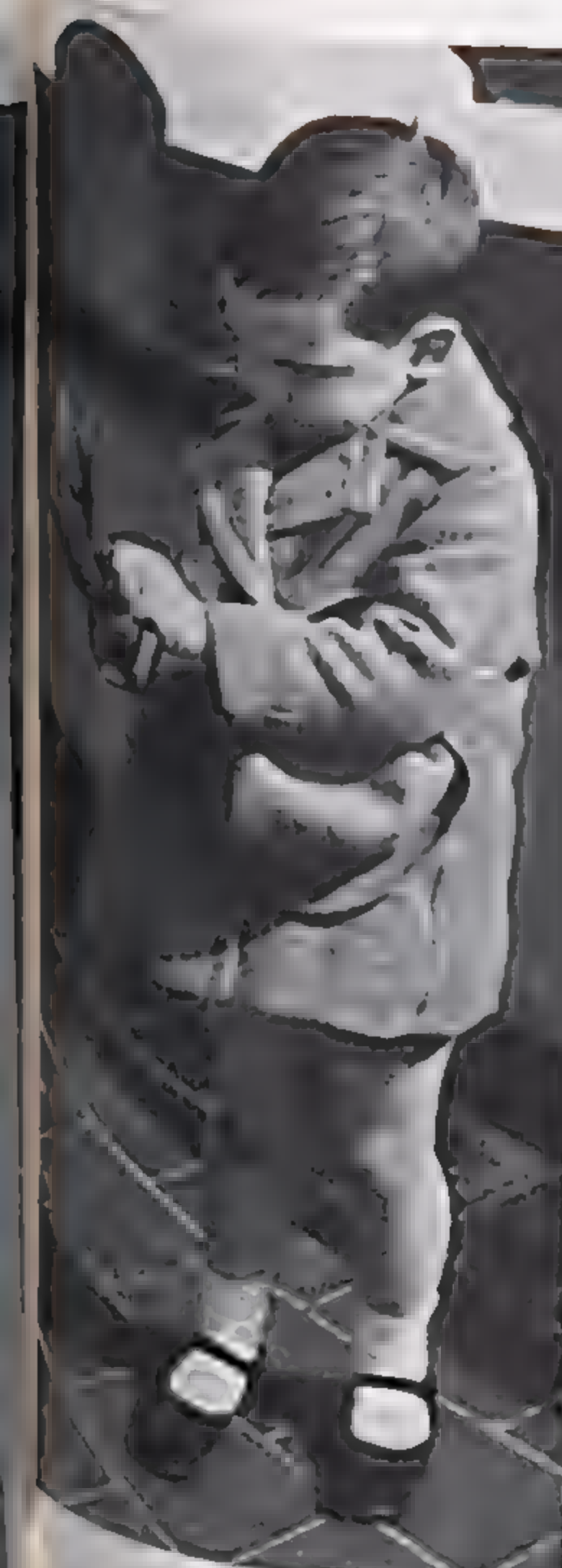
And so many of them look it. Quite unnecessarily, to be sure—all because so many mothers resign themselves to sartorial boredom when "it" turns out to be a boy. In America, apparently, the forgotten child is the boy between babyhood and school age. He is plunged from pastels into far too grown-up and sombre suits, with no intermediary stages. We have devoted the snap-shots on these pages to him, and have also compiled a wealth of information on how English mothers solve the problem.

First, the pictures: the pair cautiously admiring the llama in the new Central Park Zoo prove that a boy's overcoat need be neither shapeless nor dull. The small boy at the left wears a soft green tweed coat from Marcelle Julien with a fitted back and inverted pleats. The hat matches the green velvet collar, and so may leggings. Much less formal is the checked



SAKS-FIFTH AVENUE • BONWIT TELLER





MISS BROGAN, INC.



BONWIT TELLER



BONWIT TELLER



BONWIT TELLER



BEST

## little boys made of?

beige-and-grey coat, nicely hung, made by Toby. The deep-crowned felt hat is from Saks-Fifth Avenue, and "Wellingtons" complete the outfit. They are the rubber boots that English boys find indispensable, and they will be available in this country by spring.

In the snap-shot at the lower left on page 68, two boys in play clothes work at an F. A. O. Schwarz work-bench. The taller boy, on the floor, has legs a little long for an all-knit suit and wears a brick-red jersey with wool shorts from Saks-Fifth Avenue. The smaller one is comfortable in a terra-cotta English knit suit from Bonwit Teller. The boy at the drawing-board at the top of the page has graduated to belted shorts—twill ones from Saks-Fifth Avenue with a striped shirt, made in especially nice colours.

On this page, above, having trouble with his gloves, is a three-year-old in a very masculine Harris tweed coat, raglan cut, with leather buttons, from Miss Brogan, Inc. You can order tweed leggings

to match this. The next little boy, above, is still small enough for an overblouse suit with a chic appliqué design. It is of piqué in two shades, from Bonwit Teller.

The other two young men at the party table and below, watching a Punch and Judy, from Schwarz, too, have chosen velveteen shorts for formal occasions. One wears a long-sleeved washable silk overblouse; the other, a British treasure—a mercerized silk pull-over. Both are from Bonwit Teller, although they originated in England. Suspenders make the shorts hang well. The buckled party shoes of white buck, black patent leather, or colours to match shorts, are from Saks-Fifth Avenue.

The small boy at the right has on an English Chilpruf jersey suit from Best that is made in far-from-stock colours.

Contrary to the American impression, the well-dressed English boy's clothes are not all tailored with bold masculinity from an early age. Once out of the sexless baby dress, his wardrobe usually begins with (Continued on page 100)





# SEVEN SILVER SCOOPS

WHEN the bride-to-be fares forth on her quest for silver this season—one of the most important of pre-marital faring-forths, as we are reliably assured by all affianced young ladies—, she will find new patterns to delight her eyes and to meet her every predilection, whatever way her taste blows. Strikingly modern or modern with restraint; delicate craftsmanship of more elaborate motif; sturdy simplicity of Colonial feeling—designs for all of these moods await her. The seven examples here, from leading silversmiths of the country, are shown against seven plates that are beautifully in keeping with them. But, they are all versatile and variable—it is your own inherent taste that makes you recognize a silver pattern immediately as peculiarly your own.

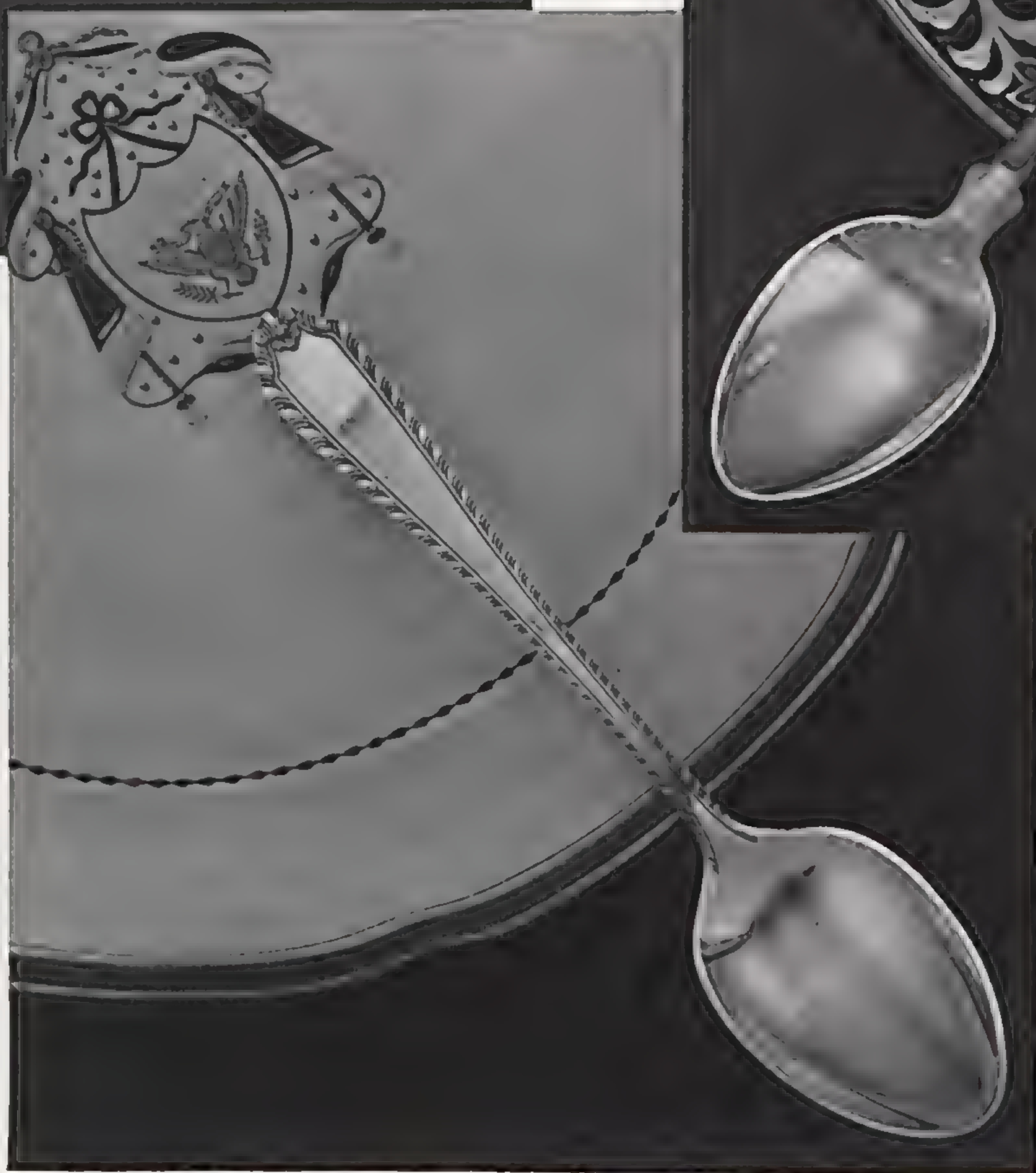


THE GORHAM COMPANY'S "LATE GEORGIAN"

The graceful scroll and shell design of The Gorham Company's "Late Georgian" silver (above) shows to beautiful advantage against a basket-edged plate from Plummer, a black-bordered Minton reproduction

Watson's "Colonial Fiddle" is one of the few silver patterns to be produced entirely by hand. It appears in the photograph at the right, centre, against a beautiful Crown Derby plate from Plummer

The Georgian feeling of Reed and Barton's "Hawthorn" pattern, with a gadroon motif as its basis, harmonizes with the handsome plate (shown at the right), with a Lowestoft design. The plate is from Plummer



REED AND BARTON'S "HAWTHORN"



WATSON'S "COLONIAL FIDDLE"







INTERNATIONAL'S "CONTINENTAL"



TOWLE'S "ARISTOCRAT"



R. WALLACE AND SONS' "ROSE POINT"



MARTINUS ANDERSEN

ROGERS, LUNT AND BOWLEN'S "MODERN CLASSIC"

The beauty of International's uncompromisingly modern design "Continental" (top of the page) lies in its beautiful balance and proportion. Modern plate in greens and silver from Pitt Petri

Delicate and intricate tracery characterizes the "Rose Point" pattern by Wallace, shown directly above. The plate is a Wedgwood reproduction of a Georgian design, to be had from Pitt Petri

"Aristocrat," by Towle (photographed at the upper right), is a design modern in feeling, but restrained in its execution. It is shown against an amusing glass plate from Rena Rosenthal

The simplicity and pleasant proportion of Rogers, Lunt and Bowlen's "Modern Classic" design is shown at the right. The porcelain plate, in white with gold motifs, is from Rena Rosenthal





STEICHEN

## THE SIMPLE SIMON HAT

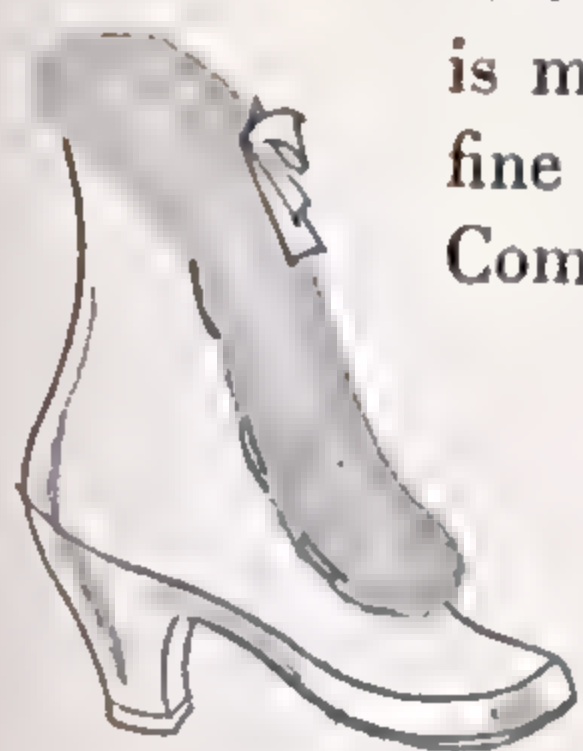
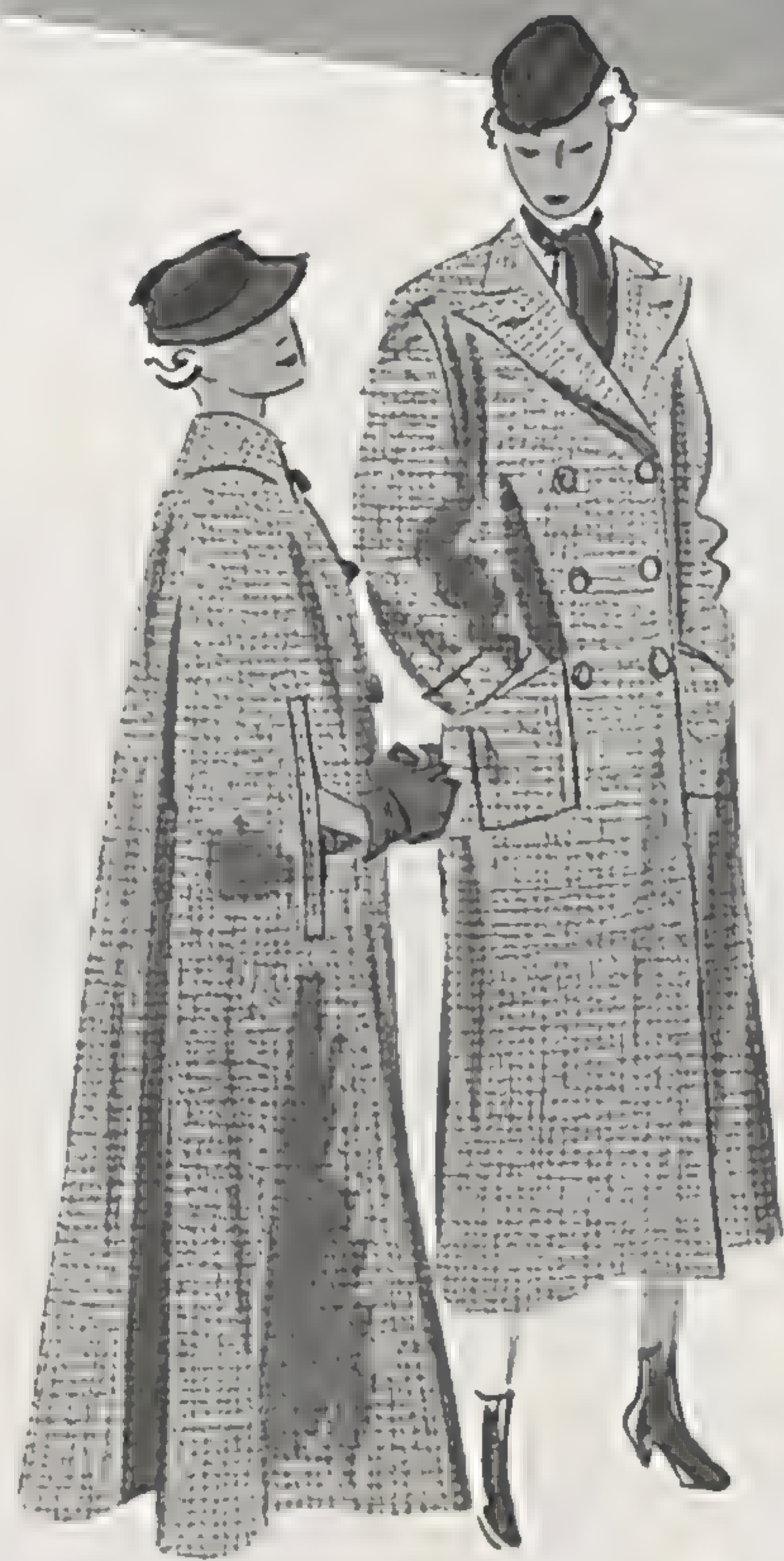
Miss Gwili André, of Hollywood fame, is wearing Dobbs' new Simple Simon hat of rust-brown felt. The brim rolls up at the sides, like a man's soft hat, and rain won't hurt the felt. The suit worn with it is of grey-and-brown wool with a nutria collar, a brown crêpe blouse, and a masculine waistcoat—an Yvonne Carette model, chez Revillon. Koret brown alligator bag and Kislav doeskin gloves from Best



# Let it rain

**E**VEN Vogue can't see anything new in rain's attitude towards fashion. Rain goes right on spotting velvets, making shoes squeak and feathers droop every time it drops on them unprotected. But we can see a lot that is new in fashion's attitude towards rain. The Gibson girl at the right, wearing the latest 1906 rain-coat, doesn't really tell the story of what ladies did about the rain at that date. The truth is that they stayed in the house and sewed; or, if necessity drove them out, they put on their oldest clothes (the same cautious spirit was behind their wearing old clothes when travelling or visiting the doctor), covered themselves with a voluminous mackintosh, pulled on stout tongued rubbers, carried a good man-sized umbrella, and set gingerly forth clutching their skirts to keep them out of mud puddles, hoping they wouldn't meet any one they knew. Rain was an element of which fashion disapproved, and little was done to make a lady either comfortable or attractive in it.

Women to-day refuse to be hampered by any damp characteristics of Nature. Fashion has had to put its mind to designing clothes that will protect her from rain and snow without sacrificing one inch of smartness. Rain-coats are either so thin that they can be rolled up in a purse when the shower is over, or they are like any other tweed coat and can be worn in the country or in town without that drab feeling that was associated with rain. The reversible tweed-and-gabar-dine coat at the far right is a good example for country, made on the best swagger lines and "cravenetted" to make it shower-proof. Peck and Peck have it. The double-breasted reefer coat of hound's-tooth check can be worn nicely in town. There is a middle section of rubber between the inner and outer fabric, giving perfect invisible protection. The military cape beside it is made of the same double-texture fabric and has a fine swing to it. Both are made by the U. S. Rubber Company, and you will find them at James McCreery.



- White Swan cloth and fur will cover your sandals in the evening (left); Cambridge opera boots; Bergdorf Goodman
- The satin-finished monk's strap model (lower left) is a Beacon Falls Rubber galosh; Abercrombie and Fitch
- The third shoe, left, a one-snap model, won't gape. Gaytees by U. S. Rubber; from Bloomingdale's
- The Goodrich Shuglov fits snugly; slide fastener; Best
- The sheen-like brown jersey galosh, right in group, closes with a slide fastener. Firestone galosh; Altman
- The lizard-vamped Oxford sketched above, right, is a Gaytees model by U. S. Rubber. Bloomingdale's has it



# VOGUE'S

*finds of the fortnight*



NELSON



**SELECTED BECAUSE**—a velvet dinner-dress, cut on the graceful lines of the model at the left, is the most useful gown in an evening wardrobe. This is of Tighera uncut velvet; cowl neck and clips. Women's sizes. Franklin Simon; \$40

**SELECTED BECAUSE**—the sweeping accordion-pleated skirt and waistcoat bodice of the evening frock above (left) are a combination that's irresistibly young. Of satin taffeta, this dress may be had in black and in smart colours; also made of black lace. In misses' sizes. From Lord & Taylor; \$40

**SELECTED BECAUSE**—with the addition of an evening hat, the dinner-costume above is smart for restaurant dining and dancing. Beneath the long-sleeved lamé jacket, there's a crêpe dress topped with the lamé. Misses' sizes. Russeks; \$50





**SELECTED BECAUSE**—you make every entrance a personal triumph wrapped in a cloak like this, above. It's of Blumenthal's transparent velvet, with bishop sleeves and a stitched collar. Women's and misses' sizes. Bonwit Teller; \$40

**SELECTED BECAUSE**—this evening gown (above, centre) is a perfect interpretation of the new feeling for elegance and formality. Blumenthal's Crystelle velvet is draped into a high cowl neck-line in front and shirred into charming shoulder bretelles. Available in women's sizes; from Wanamaker; \$40

**SELECTED BECAUSE**—of its new silhouette—this evening dress, above right, is of Stehli's sparkling crêpe (an Acele fabric). The knee-length tunic fits snugly in back and flaunts huge roses in front. Women's sizes. The Tailored Woman; \$40

#### BUY THESE MODELS IN NEW YORK OR OUT

No matter where you live, you can buy Vogue's Finds of the Fortnight. On page 108, you will find a list of shops where they are available; but if none in your vicinity is on this list, write to Vogue, at 420 Lexington Avenue, New York City, (and please enclose a stamped envelope), and we will be glad to send you the name of a shop that is located near you



# Designs for dreaming



Frock No. S-3760 - The picture frock is one of the shining successes of the season, and here is a version that is flattering to most figures. The full skirt swishes out in back, and the flange collar has a cord trimming. Of Wahneta's moire taffeta. Designed for sizes 14 to 20



S-3760

. Frock No. S-3759 - Simple lines and soft details make this one-piece dress a joy to wear. The draped bodice and tightly fitting undercuffs are extremely chic. Of a new matelassé from Foreman. It is designed for sizes 32 to 42

. Ensemble No. 336 - An encrusted bib of contrasting material, a blouse that buttons down the back, and a short swagger jacket that swings from the shoulders give youth and dash. Designed for sizes 32 to 40



S-3759



336

Back views will be found on page 88





- . S-3762 is of Wager and Hirsch's Acele moss crêpe. Designed for sizes 34 to 46
- . 333 - To make the afternoon a personal triumph. Of taffeta and Collins and Aikman's wool. Designed for sizes 32 to 40
- . 338 is made of Forstmann's cloque woolen and designed for sizes 14 to 40
- . 337 has a vastly becoming neck-line. Of Bloomsburg's matelassé of Seraceta and silk. It is designed for sizes 14 to 40

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; 1196 THE MERCHANDISE MART, CHICAGO, ILLINOIS; OR 523 MISSION STREET, SAN FRANCISCO, CALIFORNIA; IN CANADA, 360 ADELAIDE STREET, WEST, TORONTO, ONTARIO. PRICES GIVEN ON NEXT TO THE LAST PAGE.





# Shop-hound

## Tips on the shop market

PUTTING a name or a mark on possessions is a good old primitive custom that has persisted from the Neanderthal man right down to our latest, most civilized specimen—a custom, I might add, that has been very helpful to historians in designating tombs and palaces and triumphal arches and such historic monuments. Cæsar put his eagles all over the then-known globe to mark it as his own; François I. left a salamander in stone or paint in every spot where he rested his proud head; and Napoleon did his best to make N the most-used letter in the alphabet.

Even we modest citizens with no aspirations towards posterity mark our linen and our silver, our note-paper and our books, and, fundamentally, it is a shrewd idea. How many times have you conscientiously returned a monogrammed handkerchief that some guest has dropped? And how many times has an unmarked one eventually found its way, neatly washed and ironed, into your top drawer? Few people have the courage to stand up against a direct assertion that "this object is mine" expressed by an embroidered or engraved name. Even thieves are more apt to spare your silver if it is covered with telltale personal marks, and your linen stands a much better chance of finding its way home from the laundry if it carries proof that it is yours.

- The point that I have been working up to is that it is a grand idea to have Christmas gifts monogrammed—particularly those practical inter-family gifts such as sheets and blankets and towels. Granted that these are necessities, nevertheless they belong at the very head of the gift class if they are good looking and of the best quality. A pair of Saint Marys woollen blankets, which you can get at the Carlin Comforts Shop in that lovely French vanilla ice-cream colour, would make as impressive a package under the Christmas-tree

as any I can think of, particularly if you had had a monogram added in the same colour as the border. You might write on the Christmas card, "Believe it or not, there are twenty-one miles of pure virgin wool in these here blankets." It's the truth.

- There is no reason why men shouldn't have blankets of their own, instead of drawing baby-blues and pinks from the family linen-closet. Look at the Kenwood blankets at Wanamaker's, in lovely dark woodsy tones, and consider them as husband and brother gifts. Have them marked with plain legible letters by craft-stitch embroidery, and you will be surprised by the welcome they will get. Don't forget that men are just as possessive as women, and some of them are just as domestic, if they would admit it.

- The North Star blankets at McCutcheon's are made in a range of colours that would satisfy any male or female. Most of these blankets are in a two-toned, half-and-half effect. You can order them with your monogram woven in, light against dark, or vice versa—very, very good looking. The Chatham blankets at McGibbon's may be had in luscious pastel and deep tones and are enhanced no end by Swiss embroidery machine initials. This machine is guided by hand and gives a hand-work effect, accomplishing all sorts of elaborate stitches. I suppose the Swiss have such easy minds, what with their gold staying where it should, that they can relax and think up clever little machines for us harassed people to use. Anyway, their machine has made embroidery possible for the masses, which is something. It is used on bath-towels and mats and sheets and such.

- Even such old hand-work fanciers as Mosse, at 750 Fifth Avenue, have succumbed to the Swiss machine. Mosse uses it in initialling their Martex bath-towels. A designer in the shop will do original designs in pencil while you wait; nice pyramid ones, good and large and bold.

- Wamsutta has designed a whole series of two-tone border designs and monograms to match, done with a hand-guided

machine of their own, on their very fine percale sheets and pillow-cases. You can see them at Lord and Taylor's. I particularly liked the three letters piled on top of one another done in seed stitch, also the Greek-key design.

- Altman has a group of inspired monograms which were designed with great secrecy somewhere in France and which are done all by hand. There is an architectural feeling about them that is very satisfactory. You may have well-shaped letters set in blocks, and there is a perspective about the effect that impressed me. Or you may choose a large flat C with an E crouching inside, or small type letters made very large—such as a.b.c.—with good round periods between, or a large letter appliquéd in linen with a small letter embroidered on top of it. Altman uses these on Utica's fine percale sheets and pillow-cases in either two or three tones of embroidery, and I assure you that they are handsome as handsome can be.

- The Grande Maison de Blanc, in New York, is another stickler for hand-embroidery. You know, those wonderful, complicated French monograms, with flowers and leaves and letters, cut-out work and seed work all mixed in a solid mass of impressiveness. You may have your crest transferred to linen at this shop, which makes a work of art out of it, or you may have crowns embroidered on your lingerie, if you have a right to a crown. I know an American-born Baroness who drops a crowned handkerchief at every opportunity, and nobody dares to keep one. The Grande Maison also makes some nice appliquéd satin monograms on satin-striped crêpe de Chine blanket covers— (Continued on page 92)

- Shop-Hound spends her life nosing around the shops of New York. While she can not undertake shopping commissions, she will be glad to give information. Write to Vogue, 420 Lexington Avenue





*"I must ask Alice about that soup . . . wasn't it simply delicious?"*

*"Yes . . . I wonder why our cook can't make as good?"*

**HOMeward BOUND** . . . an all-pervading sense of well-being and contentment after a sparkling evening . . . memories of a delightful dinner . . . honorable mention given to this and that . . . the soup coming into the conversation . . . wasn't it simply delicious . . . yes . . . making it unanimous.

Campbell's Mock Turtle Soup is like that . . . it has something special to say to the appetite . . . says it in a way to be remembered . . . naturally inspires a delighted guest to follow her hostess' example . . .

and soon another home cook is relieved of the responsibility of making soup . . . Campbell's chefs appointed for that important task instead.

Mock Turtle is a soup requiring all that the trained and experienced soup chef can give . . . Campbell's tells at a taste that the master chef has made it . . . Invigorating beef broth, luscious tomatoes, celery, fresh herbs and toothsome pieces of meat . . . the bouquet and flavor of an especially choice sherry . . . All thanks to the hostess for serving it!



**21 kinds to choose from . . .**

- Asparagus
- Bean
- Beef
- Bouillon
- Celery
- Chicken
- Chicken-Gumbo
- Clam Chowder
- Consommé
- Julienne
- Mock Turtle
- Mulligatawny
- Mushroom (Cream of)
- Mutton
- Noodle with chicken
- Ox Tail
- Pea
- Pepper Pot
- Printanier
- Tomato
- Vegetable
- Vegetable-Beef

**LOOK FOR THE RED-AND-WHITE LABEL**

**Double rich! Double strength!**

Campbell's Soups are made as in your own home kitchen, except that the broth is double strength. So when you add an equal quantity of water, you obtain twice as much full-flavored soup at no extra cost.



# Campbell's Mock Turtle Soup





## PRIZED

## POSSESSIONS

● Cold white glitter upon a lovely hand . . . but how can a gem be cold when one's most precious moments are reflected in its depths? Who could set a value on a stone which is the symbol of one's greatest happiness.

● And who can appraise the worth of Parfum Crêpe de Chine . . . that scent with which Millot surrounds one's most treasured dreams? Ecstasy recaptured in fragrance is a possession to be measured only by human values and emotions. Such a possession is Parfum Crêpe de Chine.



● *Deluxe bottle, as above, from \$10 to \$30, according to size. Others from \$1.25 to \$6. This same scent also available in face powder, dusting powder, talcum powder, eau de toilette and sachette.*

*Crêpe de Chine*  
PARFUM by MILLOT · PARIS



NELSON

This is a de luxe Cutex gesture that might well figure in your Christmas gift list. The essentials for a manicure are packed in a very smart maplewood case with the Cutex name in metal

## ON HER DRESSING-TABLE

THOSE of you who are starting your Christmas shopping at Bonwit Teller—and a good starting-place it is—need go no farther afield for your beautification, for there is a complete beauty salon awaiting you with open arms and excellent service up on their seventh floor. It is an attractive place, spacious and full of light and sun, with each booth gaily papered in a different wall-paper, a touch that gives a nice feeling of individuality. The hair-dressing division is in charge of Monsieur Léon, of Paris, a gentleman skilled in the smart ways that hair should go. He doesn't do any work himself, but styles your coiffure, and it is nice to have a new arrangement for your new party clothes. The facial treatments at the Bonwit Teller Salon are those of Marie Earle, and you have heard us expatiate before in these columns on the benefits and virtues of the Marie Earle ministrations for your face. There is a fleet of skilful operators in attendance, and you can have everything done while you are there, from a manicure to a pedicure.

Before you leave Bonwit Teller, take a look at the amusing new little combs in the toilet-goods section on the main floor. They have cases of sandalwood and are very smart for yourself or for gifts. Soap in all sizes and bathroom colours, made especially by Bonwit Teller and done up in gay, flowered boxes, is another gift suggestion at this smart shop.

● The moment you see the Martine Haubret Products, you instinctively know that they're facial preparations in the grand manner. For what else could come forth from the suavely tailored packages with their wood finish and copper accents?

Nor do these preparations fall short of expectations in active service. They are comparatively few in number, so that facial home work with them is simple, but each one does something very definite towards making your skin clean and beautiful. The basic ingredient of the Martine Haubret Products is a combination of imported herbs which have outstanding cleansing and

curative qualities, and it is these herbs which give the preparations their only scent—a light, clear one that does not compete with your favourite perfume.

No matter what type of skin you have, the Haubret system suggests a thorough cleansing with herb soap for the night treatment. If you have always been enthusiastic about soap, you'll revel in this. Even if you're sceptical about putting soap on your skin, the soft, gently effective lather will convince you that all's well. After the soaping and rinsing process comes the application of the Herb Baume, a liquid that does all manner of praiseworthy things. It softens and tones, and seeps into the skin so readily that, after a few minutes, there's not a trace of it left to make your skin feel greasy and sticky through the night. In the morning, you rinse your skin with water, apply the liquid finishing cream, and then the unscented powder and rouge. There, in a paragraph, is your daily régime.

Twice a week, you owe it to your skin (especially if it has little imperfections like enlarged pores and blackheads) to give it a vapour bath with the Martine Haubret herb sachets. This treatment takes time, but, when you see how clean and fresh your skin emerges, you'll say it is worth it. You steep one of the herb sachets in boiling water, and, as the vapours rise, you hold your towel-covered head over the bowl until the steam opens the pores and frees them of their impurities. An application of Baume follows this; then a brisk patting with the herb water, a dash of cold water, and the good work is done.

For cleansing the skin during the day, the Martine Haubret Products have a lotion for oily and normal skins, and an oil for extremely dry and sensitive skins. You'll find all of these preparations at Saks-Fifth Avenue.

● All kinds of things are happening up Dorothy Gray way, these days. To begin with, there is a brand-new salon treatment especially intended to make you a woman (Continued on page 82)



# Seven Years Apart— Yet Both have Skin equally Young

Beautiful Vanderbilts examined by  
Dermatologist for Skin Age...  
both get 20-year-old rating



*Miss Frederica Vanderbilt Webb*

is an enchanting young blonde with a skin exquisitely fair. The dermatologist declares it to be "a perfect skin of twenty." She says: "I've never had a coarse pore, blackhead, or blemish. I'm sure this is due to Pond's Cold Cream."



*Mrs. Reginald Vanderbilt*

famed for her brunette beauty. Her skin was rated by the dermatologist as being practically the same as it was eight years ago. Mrs. Vanderbilt says: "The thorough cleansing Pond's Cold Cream gives keeps my skin clear—fine-pored—seems to wipe away tired lines."

**YOUNG** skin is firm and fine of texture—its color clear—glowing—radiant.

**OLD** skin is loose, lined, crêpy—its texture is thick and coarse—its color dull—sallow—dark.

These conditions, dermatologists report, are due to loss of tone—impaired circulation—failure of glands to produce youth-sustaining oils.

When the two charming Vanderbilts, whose portraits are shown above, were examined by a

dermatologist, their rating was the same. In actual age, they are seven years apart.

Both of these two noted society beauties are faithful users of Pond's Cold Cream. Could there be more convincing proof that this cream actually keeps the skin young—the young skin at the height of its loveliness?

Cleanse your skin with Pond's Cold Cream every night. It will float away impurities—correct skin faults.

And every morning freshen your skin with this fragrant, luxurious cream. Then it will look alluringly young—silken—free from faults and age

signs. Powder and make-up will smooth on evenly and lastingly.

## *New quick-melting cream*

Pond's makes a liquefying cream. It melts instantly on the skin. It, too, contains the specially processed oils for which Pond's Cold Cream is famous.

● **Mail This Coupon Today**—Send coupon and 10¢ for a generous supply of Pond's Cold Cream and 3 other Pond's excellent beauty aids. Mail today.

POND'S EXTRACT COMPANY, Dept. L, 56 Hudson Street, New York City... I enclose 10¢ (to cover postage and packing) for a 3 days' supply of Pond's Cold Cream with samples of 3 other Pond's beauty aids. I prefer three different *Light* shades of powder ☐ I prefer three different *Dark* shades ☐

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Copyright, 1934, Pond's Extract Company



Test your skin for these age signs. Your mirror will tell its true age. *Specially Processed Oils in this cream correct Skin Faults*

## **CORRECTS SKIN FAULTS USUAL in the 20's**



Roughness



Blackheads and large pores



Dryness



Laughter lines



Little blemishes

## **FIGHTS OFF AGE SIGNS USUAL after 30**



Crêpy skin



Worry lines



Sallowness



Sagging tissues



Discolorations



"A TOUCH OF THE RIGHT PERFUME . . . AND A WOMAN'S VIEWPOINT CHANGES"



*Duchess of York . . . fragrance of an English garden*



*Princess Marie . . . brilliant, witty, intriguing*



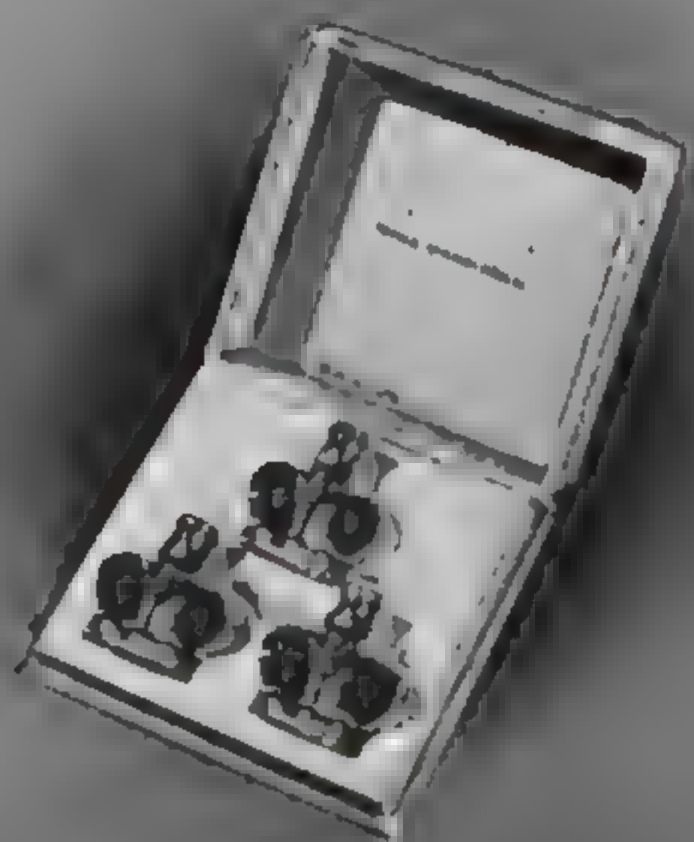
*Ave Maria . . . a prayer in perfume*

## Three Little Crowns

Miniature crowns to tuck into your hand-bag . . . to suit your varying moods.

Small set \$3.

Large set \$5.50



# Prince Matchabelli

*Selected shops throughout the country will show you the other aristocratic creations of Prince Matchabelli*



ANDERSEN

A trio of new Helena Rubinstein inspirations with a bright future—Enchanté eau de Cologne that supplements the bath essence and powder; the opulent Golden Horseshoe vanity-case; and the "Water Lily" fragrance, with a water-lily stopper

## ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 80)

of beauty for holiday festivities. This is called the Masque Frappé treatment, and rightly, too, because the stuff put on your skin feels like whipped-up snow, and, while it makes your face tingle, it is a delicious, cool kind of a tingle. Your face emerges so bright and clear that you hardly know it, and, even if you have a dry skin, you needn't shy away at the word masque, for this is a non-drying one. You always get a beautiful sense of luxury thrown in with the Dorothy Gray treatments, because the treatment rooms are as large and luxurious as dressing-rooms, and you are all wrapped up in a pink blanket and consulted over and turned out with a beautiful make-up when you are finished.

Further Dorothy Gray news is the appearance of two beauty-cases that are individual triumphs of design. One holds things for taking care of your face when you are travelling—ten items in fact—but this case is so flat and slim that you can hardly believe it. It opens with a slide closing at the side, and, once open, you can hang the whole case up in front of you, with everything in it conveniently available, which is something to be thankful for when you are swaying around in a Pullman dressing-room. The second case holds equipment for your manicure, and it is made like a tiny French hat-box of black lizard or shiny red or blue fabric. The fittings are complete, even to one shade of polish for day and another for night, and the whole effect is smart and amusing (available in the department stores).

• Bourjois may well be proud of its newest offspring. It's one of the most jewel-like and compact triple vanity-cases you can stow away in your hand-bag. It's made of enamel in costume colours, with a rather wide black enamel band striped with silvery metal cutting a swath across the top, and it is a smart rectangular shape. Bevelled edges give it a watch-case smoothness in the hand. What's inside? A clear, generous mirror, powder (loose or compact), a cake of rouge, two downy puffs, and a slim lipstick that pops up when the case is opened. Very, very nice for gifts. To be had at the better department stores.

• Du Barry's two new travelling-cases are so compact and complete that you'll want to take a trip just for the pleasure of using them en route. The manicure kit is done up in a snowy-white or ash-rose washable leather case that harbours dark red-topped bottles and jars containing the wherewithal for your manicure. In addition to the usual accessories, there are a chamois buffer and an ingenious container for the powdered polish. This buffing business is something we all too often neglect, to the detriment of the beauty of our nails.

The other Du Barry kit is dedicated to the care of the skin. Packed snugly together in this black leather case are the essentials for cleansing and toning, and softening the skin, as well as a lipstick, powder, and two little widgets that hold cream rouge and eye shadow. Besides these, there is a high, wide, and handsome (Continued on page 84)

Modern stream-lines, smoky amethyst glass, and the superior De Vilbiss mechanism make this atomizer a thing of joy and beauty for your dressing-table. The better department stores have this brand-new model



NELSON



# Snap-hunting

• Gray hunting morning. Cry of hounds. Keen horses. No doubt but that the hunting crowd is camera-minded. When not mounted themselves, they're using their Kodaks to record the exciting moments of every drag—big fences—fast hounds—jumps—spills—everything but the gossip! Here you see them caught by Toni Frissell whose hobby it is to snap the snap-hunters and other enthusiasts of their ilk.



• Joint Masters of the Smithtown Hunt—Ned Voss and Tim Durant are snapped shortly before the start by Mrs. Voss.



• Now that he knows how—where—why—what—when—pictures are taken, Master Griscom consents to pose on the rails of the sheep pasture at the Griscom "farm" near Syosset, L. I. And here's the result. Don't you think both "model" and "photographer" deserve professional rating?



• Ready to shoot. Mrs. Marshall Field, alert to snap the polo players as they pass. She has just motored out to Meadow Brook from her town apartment in River House. Mrs. Field and her camera are always to be seen at the Big Moments of polo games, hunt meets and the more important races.



• Mrs. Edward S. Voss, keen hunting woman, watches in the field for a change, at the first post and rail.



• This is a busy morning for Mrs. Voss' camera. Here's her snap of Huntsman Charlie Plumb, with hounds eager to hunt and not distracted by the random camera clicks. There are twelve couples of English and crossbred hounds in the pack.



• Mrs. Marshall Field uses the Kodak Vollenda, a popular miniature camera. Priced at \$22.50 and \$33.50, according to the lens.

Mrs. Voss owns Kodak Six-20 with f.6.3 lens. Sold at any camera counter, \$17.50. Other models, \$14 up.

Mrs. Griscom uses a Kodak Duo Six-20, newest of miniature Kodaks. Now on sale at \$52.50. Eastman Kodak Company, Rochester, New York.





## *Fashions in Fingertips*

### CREATED BY PEGGY SAGE

IT TAKES a touch of Peggy Sage's genius to make fingertip fashions the rage of the smart world on two continents.

From subtle Cyclamen to daring Diane . . . she creates reds for every whim and every occasion. She was first to match polish to your lipstick, your costume, and even your jewels.

And who but Peggy Sage would launch the gay vogue for pretty toe-tips! Who but she would originate the all-over-nail application of deep shades, to add grace to short or athletic hands . . . an innovation Paris was proud to copy!

It's all in the original Peggy Sage ideas and her exclusive Manicure Preparations that keep your fingertips forever sparkling with chic.



### • PEGGY SAGE SALON MANICURE PREPARATIONS

- Liquid Polish \$1.00
- Lubricant Polish Remover 75c  
Contains oil to keep nails  
and cuticle soft and smooth
- "Set of Two" with Polish and  
Lubricant Polish Remover \$1.50
- Hand Mask Cream \$1.00
- Cuticle Remover 75c Hand Lotion \$1.00
- Hand Smoother and Softener Cream \$1.00

PHONE Plaza 3-9011 for appointment  
PEGGY SAGE, 50 EAST 57th ST., NEW YORK  
NEW YORK . . . PARIS . . . LONDON

## LENGTHS WOMEN HAVE GONE TO

(CONTINUED FROM PAGE 57)

first time something very stylish; small flat bottles curved to fit the head and containing water to moisten the stems of natural flowers and keep them fresh in one's hair. It is not always successful, but when it is, it is charming."

However, bottles and flowers in the hair were simple! One would hate to have to go into detail about the Juno puffs, puffs called English park, windmill, dog at rest, rat, turnip, fanfare, gondola, wings of love, zodiac, voluptuousness, and heaven-bent! But one must make exception in favour of a hair arrangement of the Duchesse de Chartres, which was among the liveliest of the lot; it consisted of a representation of a woman sitting in a chair and holding a child (supposedly the little Duc de Valois and his nurse); to the right was a parrot, the Duchesse's favourite bird, pecking a cherry; to the left, a little Negro making a bow; the whole topped off with two tufts of hair, one of which had belonged to the Duc de Penthièvre, the Duchesse's father, and the other to her father-in-law, the Duc d'Orléans.

Such tufts of hair, which filial piety succeeded in enrolling in the service of coquetry, never ceased influencing an art which was to reach its zenith during nineteenth-century Romanti-

cism—the art of making designs out of hair, of utilizing those lovers' trophies, curls, to construct, within an ebony frame, those ruddy or chestnut gardens where flowers of sentiment grow.

I recently found two albums illustrated with designs suitable for making up in hair—one by Charleux, expert in capillary ornamentation back in 1840; the other by Marcellin, another "artistic designer in hair." The water-jets topped by coats of arms, the temples of love, the mausoleums were all there, in the form of medallion or seal, with the price for the making. For twelve francs, one could have a little tomb of blond curls with a weeping willow and pansies. For two francs, more ivy and laurel were added. The "Allegory of the Three Virtues" was a trifle more costly, but "Love Me As I Love You," written in brown locks, the verbs picked out in red hair, was relatively cheap.

And for hair, which all its natural life is plaited, replaited, tortured by all fancies, all the schemes, all the perversions of the capillary art, that is doubtless the prettiest way to survive the impermanent waves of fashion—by being consecrated in a little glass medallion, to a new, peaceful, and sentimental fate.

## ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 82)

mirror in the cover to make the kit a miniature dressing-table. You'll find these at the better department stores.

- A cream depilatory without a disagreeable odour is news, but, when a depilatory appears that has neither an odour nor any form of sulphides in it, then it's front-page news. The new O. D. C. depilatory is just this. Here is a cream hair-remover that has been laboratory-tested by chemists and found to be free of any sulphides that might cause an unpleasant odour or prove irritating to the skin. You simply apply O. D. C. with the wooden spatula enclosed in the package, allow it to dry for at least five minutes, and then wash it off with lukewarm water. With this rinsing goes the superfluous hair, and your skin is left very smooth and satiny. O. D. C. does not permanently remove the hair, but it does seem to make the regrowth finer and less bristly than usual. You'll find it at most department and drug stores.

- Ordering a "magnum" is fast becoming a gesture on behalf of beauty as well as festivity. For Satinmesh is now available in magnum sizes, and ladies are falling upon them with glee. In fact, it was to supply the continuous demand for a bigger bottle that this new size was introduced, and, of course, by buying it in larger amounts, its cost becomes less. Satinmesh is that liquid cleanser that does so successfully just what it promises to do. It gets down in the pores and brings forth an almost incredible amount of dirt. It stimulates, but mildly. It doesn't dry the skin. And it furnishes an admirable base for powder. Women who are Satinmesh devotees have found a new way of using it. They have their

maids (or, lacking a maid, an obliging husband) go over their backs with cotton saturated with Satinmesh. Not only does this provide a perfect basis for a light dusting of powder, but it leaves the back velvety smooth and soft. (In trial, boudoir, and magnum sizes at the better toilet-goods counters.)

- With all this talk about beautifying our eyes, don't forget that Maybelline, that classic among mascaras, can be had now in a rich shade of blue that does new wonders for your eyes, especially by night. If you haven't used any blue for your lashes as yet, you haven't really done right by yourself! Blue Maybelline is just as satisfactory as the black and brown. It goes on smoothly, doesn't smart if it should ever get in your eyes, is proof against tears, and beautifies your eyes all the while. We think that one reason many people don't appreciate what mascara can do for them is that they don't always put it on correctly. We find one of the small magnifying mirrors very helpful in this, and brushing the upper lashes as far back as they will go over the lid when you are putting on the Maybelline helps to keep them curled up. As for the lower lids, only touch them very lightly, stroking the brush down or crosswise.

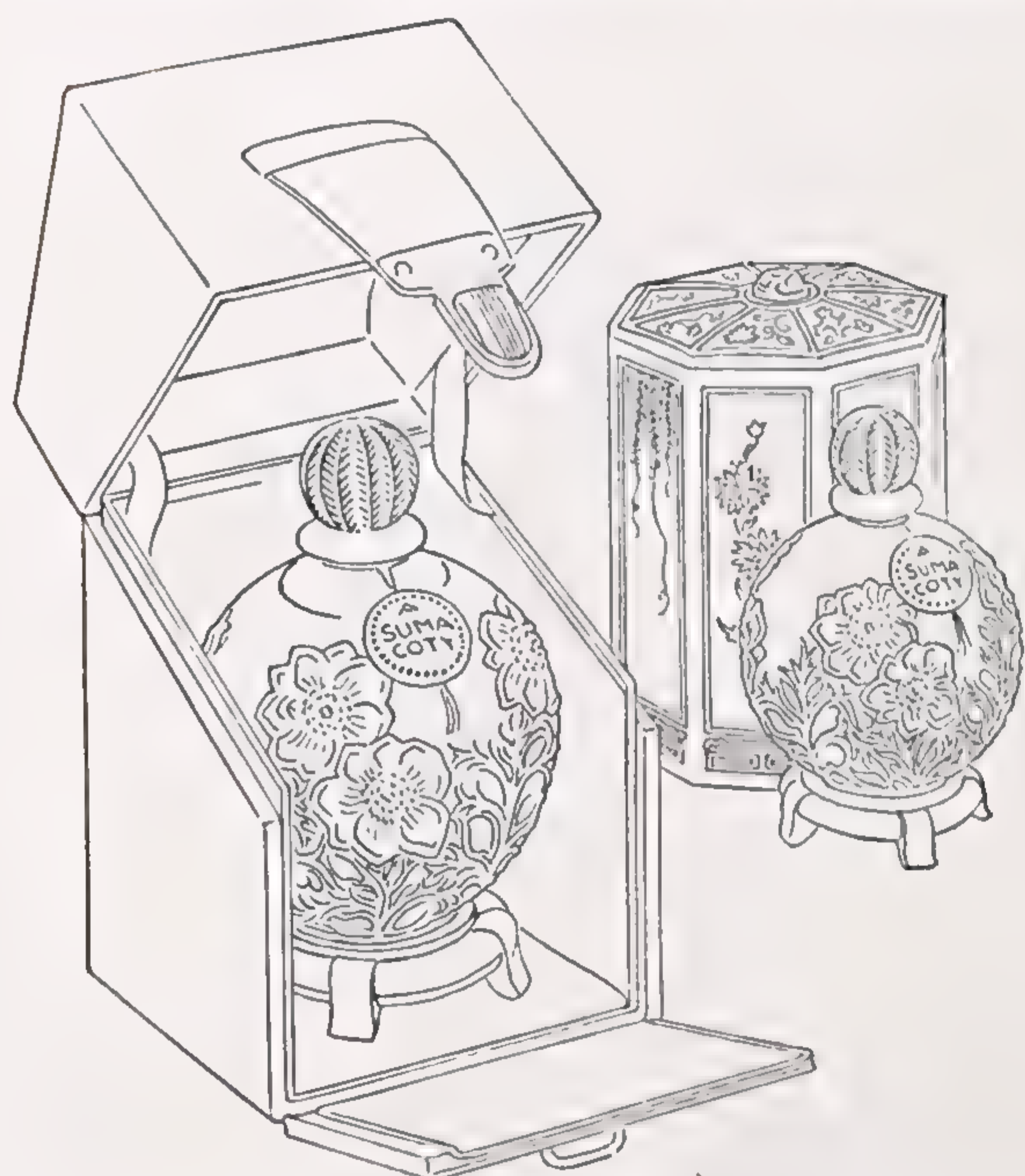
- On page 80, you see a de luxe Cutex set that is very grand for gift-giving. Still another set that has just made its debut carries the Cutex idea of varying your nail polish to complement your clothes further into the realm of practicality. This newest set is called The Color Set, because it provides you with three different shades of polish in the new cream finish, as well as a generous bottle of Cutex Oily Polish Remover, all at a very modest price.





# A Suma

A NEW PERFUME CREATION



"A Suma" is ready in two sizes—each a flower-embossed frosted glass sphere, pedestalled on ebony-and-scarlet. The \$10 size boasts a handsome octagonal gold-and-black lacquer-like case; at \$35—the de luxe size rests luxuriously on ivory satin, in a case of scarlet Morocco.

Rich, strange, reckless—"A Suma" is the new luxurious odeur, exotic as an enchanted moonlit beach at Bali. It fits the tempo of the smart world, "goes with" the magnificent cloth-of-gold fabrics, the gorgeous romantic silhouettes. A fragrance even more opulent than the mode, "A Suma" by Coty has the sensuous allure of a siren's song. Ask for "A Suma" at the smart shops.

Coty





PHOTO BY JEROME ZERBE

## ... mrs. charles a. moore III

arrived at the opening of the new Rainbow

Room Radio City wearing one of those ultra

chic jewelled crystal clip brooches designed by

**paul flato**, one east fifty seventh st. new york

## THE AMERICAN GIRL HABIT

(CONTINUED FROM PAGE 50)

and first bashful attempts to capture a woman. A young lady from across the Atlantic seems to be the ideal, because she is usually so undeniably beautiful that all of the boy's friends are made envious of his good luck when he parades her in front of them. Furthermore, it is easier to get along with her, because she is never shocked, she does not wear a quivering soul on her sleeve, and one always knows what is expected. To be a commanding male is every young man's hope, but it is a strenuous achievement. American girls have their own way of deciding what one is to do and tactfully suggesting it in such a way that a man can always honourably obey.

How the first American girl enters a man's life is immaterial. He is never the same, afterwards, and gradually becomes an addict. He learns to speak English with fluency (but his accent never becomes quite perfect); he hums jazz songs; and he knows all about New York, Boston, Philadelphia, Baltimore, and Chicago. He acquires a su-

perficial, but extensive knowledge of such things as college cheers, house-parties, finishing schools, gin fizzes, dude ranches, and other American subjects. In spite of the fact that somehow he never managed to cross the Atlantic, he is always well posted on the latest fads, the latest slang, the latest jokes. All of this quite unobtrusively, merely for the sake of keeping the conversations going, because it is bad form to show Americans a great acquaintance with their national habits. They want their foreigners straight.

Getting along in years, he never abandons his youthful penchant. He never marries because, as one told me: "All American girls are so lovely, so charming, so vivacious, that you always suspect that the one you are in love with this year will be nothing compared to the one you shall fall in love with next summer." Marriage, for him, smells vaguely of professionalism. Unless, I am told, it were a case of *coup de foudre*.

## SHEER STOCKING FACTS

(CONTINUED FROM PAGE 55)

Thy Purse Can Buy." But, whether you are Theresa Thrift who dresses on what's left over after the household bills are paid, or Marion Millions who is so rich that she settles her accounts only once a year—choose your stockings with at least as much care as you do your hats. You wouldn't wear brogues with an evening dress, and you *shouldn't* wear clocked chiffon stockings with your brogues. Wear stout wool, lisle, or heavy silk hose with your country clothes. Wear a reasonably heavy-sheer stocking with your town tailored and semitailored costumes; but wear the most luxurious, the most expensive sheer, sheer stockings you can afford for late afternoon and evening!

When you buy stockings, make sure of the elasticity of the silk by pulling the stockings from top to toe and from side to side. Examine the heel height to see that there is protection against rubbing from the shoe. Learn to buy your stockings in the correct length and correct foot-size. Ask your sales person what the proper stocking size is for your shoe size. Learn to ask for stockings by their thread number, according to the purpose for which you buy them. Gain at least reasonable familiarity with the gauges. They usually range from forty-two to fifty-seven, and all that you really need to know is that the finer hose usually comes in higher gauges. Bear in mind that it is ingrain stockings (dyed before they are knitted) which have the luxurious, caressing feel, the subtler colours; that higher-priced stockings have "higher twist" threads with fewer irregularities and less chance for roughing up from pulled threads. And most important of all, learn to ask for what you need, and be sure of getting what you ask for.

But "How," you say, "shall I know these things? How shall I know that I'm getting what I ask for unless I become involved in dreadful technicalities, or unless I take a course in a

stocking school?" Our answer is, "Buy only from a reliable maker; depend on the facts that reputable stores give you." One of the advantages of buying stockings with a known name, or from a known source, is the assurance that such stockings have gone through a rigorous inspection; that the chance for imperfections has been eliminated as nearly as is humanly possible. The reputable maker has taken the gamble for you; he discards perhaps twenty-five per cent. of the mill's product because of some imperfection which may be invisible to all but the professional eye, but which makes these stockings "seconds" or "irregulars" and not up to the high standard he sets for his brand. Find a stocking brand that suits you and cling to it as you do to your favourite hair-dresser. If you buy sale stockings, find out if you can why they are being offered at sale prices, or who the maker is. And unless it comes from your own "tried-and-true" store, shun a nameless stocking as you would shun an unknown jeweller or an untried furrier.

Choose sandal-foot stockings for evening, clocked stockings only if your ankles are good, black hose only when you are really up to it—with every detail of your black costume perfect, and with a pair of coquettish legs for an excuse. And if you're slim enough for a garterless girdle, buy some of the "short hose" for evening, as well as for sports. Learn to put your stockings on with straight seams, not only because they look better, but because crooked stockings are inclined to pull and run. Remember to replace worn-out garters before they pull holes in your stockings. Remember to buy a half-dozen pairs at a time, to give each pair a rest between wearings. And, if you wear fifty-seven gauge, a two-thread, extra-sheer stockings on a shopping expedition or to a football game—don't take them back to the shop when you find a run. Remember, we told you so!

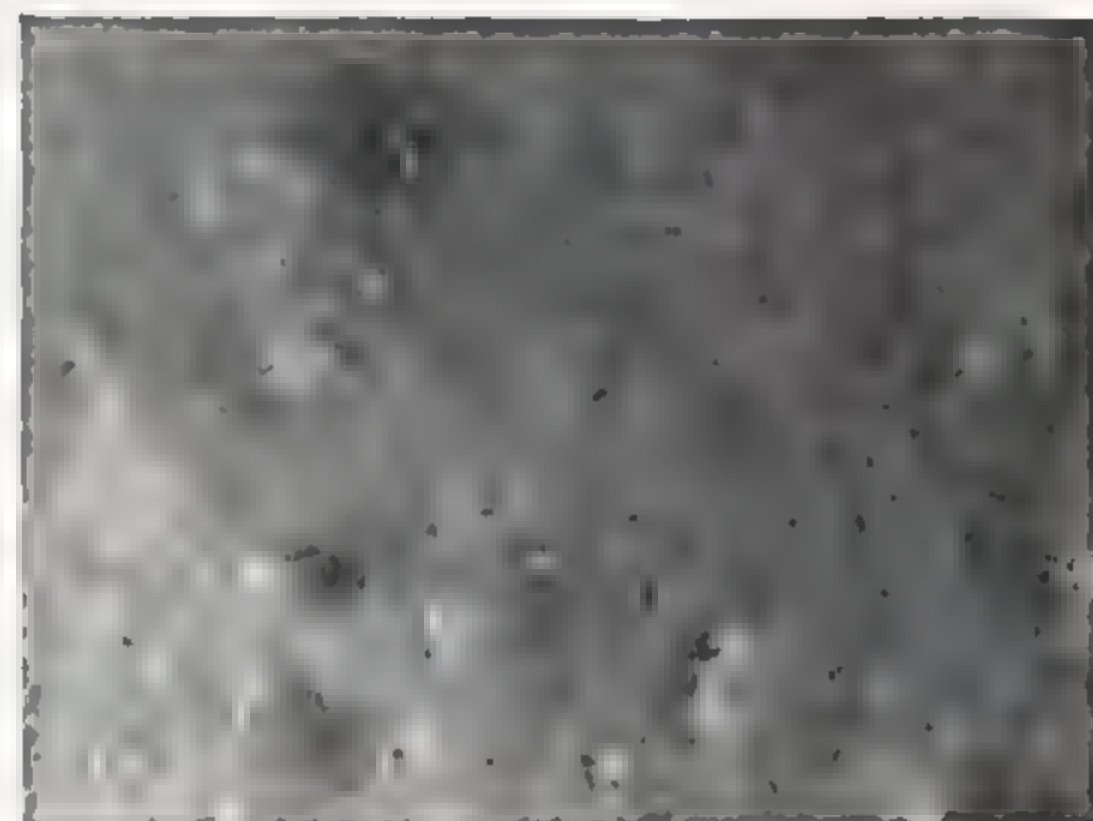


# HE SET OUT TO PREVENT AN X-RAY BURN

*and made a woman beautiful*



THIS BOSTON DOCTOR KNEW that x-ray ...like age ...often "dries out" the element that nourishes the skin with Vitamin D. But how to replace Vitamin D through the skin? That was the question.



TYPICAL OF TESTS are these microphotographs, taken at medical university. ABOVE—Skin before using Vita-Ray Cream. BELOW—28 days later. Reduction in pores and lines is even more vivid in full size, as seen by magazine editors, with no blurs due to printing. Gladly sent to you on request.



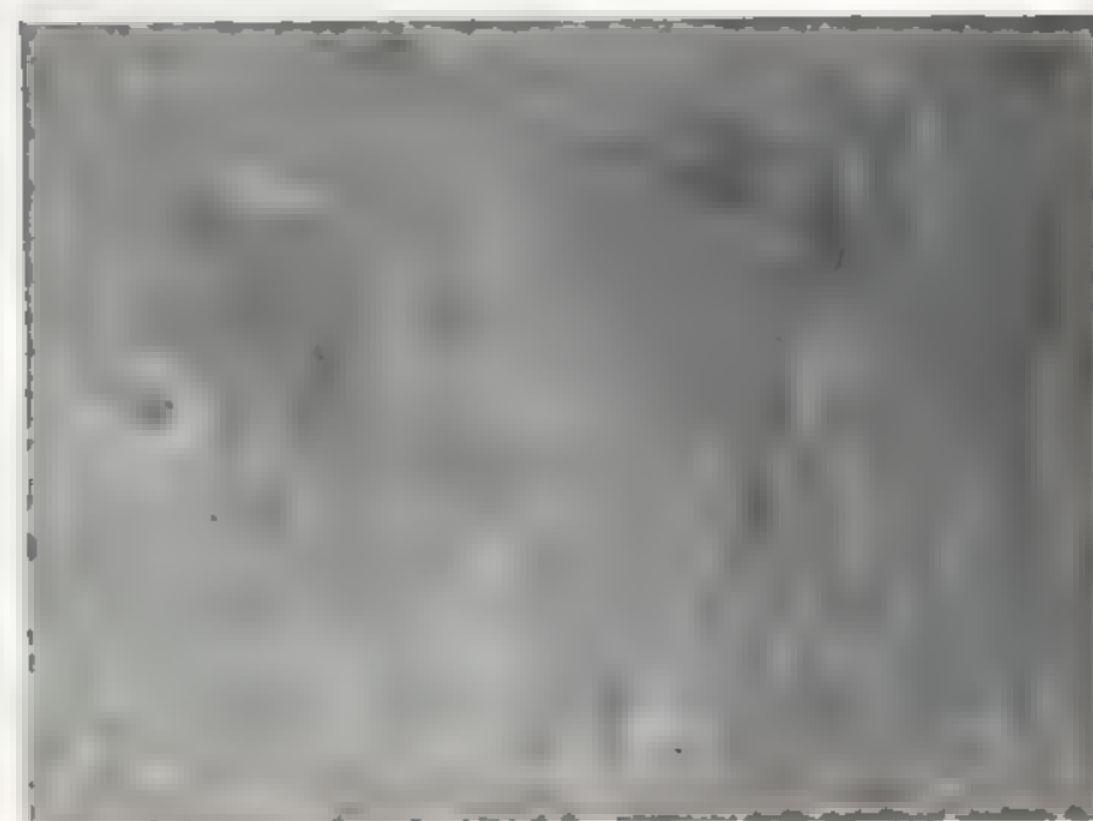
"SUPPOSE", HE REASONED, "We combine Vitamin D in *cholesterin*, which the skin can absorb. Perhaps, this life-saving Vitamin D will be absorbed with it to create new cells ... to revitalize tissues.



HIS THEORY WORKED! Harmful effects of x-ray were reduced. But something else happened. The skin, wherever Vitamin D was applied, became young and fresh again—free from dryness, enlarged pores and lines.



WOMEN BEGGED for treatment. Magazines praised his discovery—the only cosmetic honored by the Hall of Science. And now his vitamin cream is available in Vita-Ray—tested for you by Good Housekeeping Bureau.



## Why this doctor's discovery will make your skin noticeably younger in 28 days

At last a way has been found to feed Vitamin D direct through the pores of the skin ... with Vita-Ray Cream. And the results have astonished doctors who tested this vitamin cream on "normal skins", "dry" skins—skins of every type.

Blemishes began to disappear from the first day. Pores became elastic, closed back to normal size. The skin lost its dryness. Even the exacting tests of microphotographs revealed an outstanding change. The skin was actually growing young again.

### Praised by Beauty Editors; Honored in Hall of Science

Beauty editors of leading women's magazines were invited to view these experiments. They, too, voiced the amazing record of this scientific beauty-aid. Good Housekeeping tested and approved Vita-Ray Cream, authorized the use of its seal.

And now a crowning triumph! Vita-Ray became the only beauty cream honored by invitation to the Hall of Science, exhibited there among other scientific wonders at A Century of Progress.

To the eye, Vita-Ray is just a delightful white cream. It is delicately fragrant, smooth to the touch. The great difference is that Vita-Ray, and Vita-Ray alone, contains 750 A.D.M.A. Vitamin D units ... to make your skin grow fresh, young, lovelier than you ever dreamed possible.

If you use just one jar of Vita-Ray Cream, feeding the wonderful sunshine Vitamin D right through the tiny capillaries which carry the blood that nourishes the skin, your skin will look noticeably younger. Lines and wrinkles will begin to grow dim and become smoothed out.

Soon any enlarged pores you have will grow smaller. Your complexion will take on a new soft freshness. If your skin has a tendency to dryness it is because it lacks vitamin nutrition. It will become firm and fresh and young again.

Vita-Ray also contains special cleansing ingredients which penetrate deeper down into the pores and remove from them every trace of make-up and dirt.

Just use as you would any other cream. After your pores are thoroughly cleansed, apply another thin film of Vita-Ray Cream and leave it on as a powder base. Thousands of women have found that Vita-Ray is the one all-purpose cream for day and night. And it is the only cream that can actually make the skin grow young again.

### Seeing is Believing—Try Vita-Ray Under this Inviting Offer!

Only a few outstanding department stores have been appointed to sell Vita-Ray Cream. If your favorite store hasn't yet been selected—send \$1.00 direct to us for a jar of Vita-Ray Cream. Use it daily—following the instructions carefully. Unless you begin immediately to find the freshness and beauty which Vitamin D gives, we will refund your money without question or delay.

The only cosmetic admitted to the Basic Science Division of the Hall of Science at A Century of Progress.

MAIL THIS COUPON



THE VITA-RAY CORP., Lowell, Mass.  
Sirs: I am enclosing one dollar for a jar of Vita-Ray Cream, to be sent to the following address, postage prepaid. (If living in Canada send \$1.50.)

Name \_\_\_\_\_  
Street and No. \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ V11-2





## Railways of

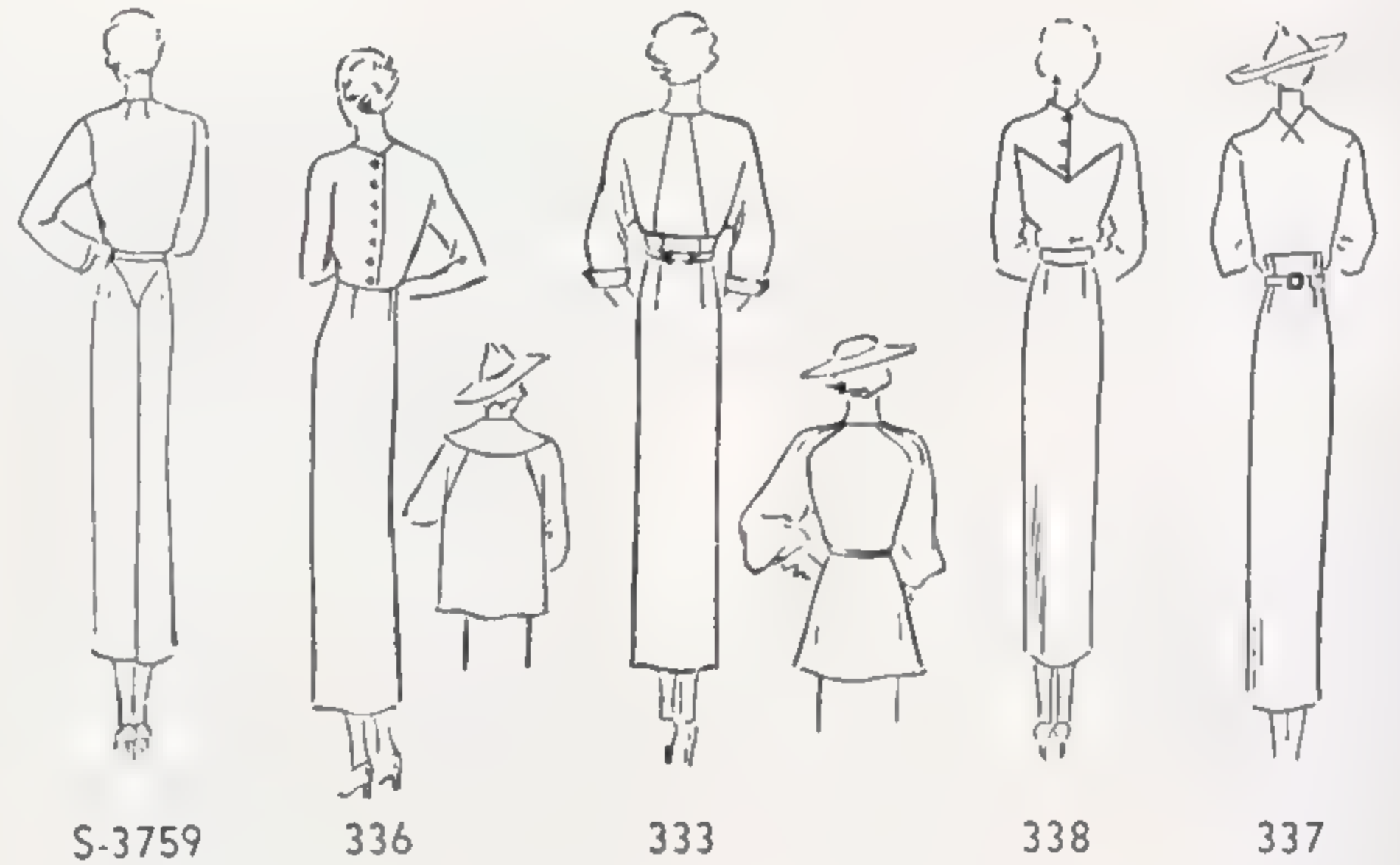
# FRANCE

*Why live so close to the freezing unit this winter... sail away to the French Riviera and forget that life ever held overshoes... choose your favorite from the glittering string of resorts ▼ Or flit like smart internationals, who love and leave one perfect, sea-girt milieu after another, collecting experiences, friends and next season's clothes-successes enroute ▼ If you arrive early, spend Christmas in Paris... gorgeous music, splendid spectacles and a gay New Year to follow... if you have children, put them in school, for a sound education and a cosmopolitan viewpoint... if part of the family craves ice as an interlude, the Alps, the Pyrenees and the Vosges tilt their skylines and frost them, top to bottom, for winter sportsters... if others want their mountains dressed in green, hop over to Corsica, where African and Provencal flowers nod to their rivals from the Alps and points north, and the saw-toothed coast dips to ports of dreams ▼ Your own local Travel Agency can give you all the details, together with tickets at regular tariff rates.*



**610 FIFTH AVENUE, NEW YORK**

## DESIGNS FOR PRACTICAL DRESSMAKING



Here are the back views of the new models shown on pages 76 and 77. They are designed for sizes: S-3759 in 32 to 42; 336 and 333 in 32 to 40; 338 and 337 in 14 to 40

## NEW THOUGHTS FOR THE HOSTESS

NEW ideas for that informal institution, the buffet supper, are always exciting. Here are a few particularly interesting recipes for those savoury bits of goodness that, when they are arranged on large plates in a tempting assortment, are a pleasant addition to the main dish on the buffet table.

### TOMATO AND ANCHOVY ROUNDS

Toast rounds of bread, butter them, and on each one place a thick slice of tomato topped by half of a hard-cooked egg. Over this, pour a hot rich white sauce, seasoned with paprika, in which one dessertspoonful of anchovy paste has been melted. Then garnish with a sprig of parsley and a slice of lemon.

### TOMATO AND SARDINE

Peel and cut a small tomato in six slashes, but do not cut it entirely through. Place it on a lettuce leaf and in each slit insert a small sardine. Place a small stuffed olive upright in the centre of the tomato. Cover the whole with a good French dressing.

### BEET AND EGG

Boil medium-sized red beets in salt water. Peel and scoop out the centres. Marinate the beets in French dressing and chop the centres very fine. Then cut some hard-cooked eggs in half, take out the yolks, and mix with salt, pepper, melted butter, and a dash of Worcestershire sauce. Refill the whites with this paste, and stand the eggs up in the beets. Arrange the beets on lettuce leaves, put mayonnaise around the base of each beet; then sprinkle the mayonnaise with the chopped beet centres.

### TOMATO-BACON-CHEESE

Butter rounds of toast. On each slice, place a thick round of sliced tomato seasoned with salt and pepper. Over this sprinkle grated cheese. Place three thin, short slices of bacon on top of each round and bake until the bacon is crisp and the cheese is melted.

### TOMATO-CRABMEAT-CAVIAR

Drop small tomatoes in boiling water and peel. Scoop out the centres,

and then sprinkle the tomatoes with salt. Place upside down on the ice to chill and drain. Then fill the tomatoes with fresh crabmeat that has been mixed with a little mayonnaise. Place a spoonful of caviar on top of each filled tomato.

### HAM ROLLS

Slice ham very thin and roll around gherkins. Fasten the rolls with a toothpick and a clove. Place the rolls on fingers of thinly sliced buttered bread that has been spread with minced potato salad.

### UNUSUAL CHICKEN SANDWICHES

Here are a few delicious variations of the favourite chicken sandwich that you may like to try.

Mix and force through a food-chopper one-half cupful of shrimps, one-half cupful of cooked chicken livers, one-half of a red pepper that has been freed from seeds, and one-half of a Bermuda onion. Season with salt, moisten with mayonnaise, and spread between slices of buttered bread.

Chop very fine enough chicken meat to make one pint. Add one-half cupful of finely chopped blanched almonds. Moisten with mayonnaise, and season to taste. Spread this filling between thin slices of buttered brown bread.

To each cupful of finely chopped cold chicken, allow six large oysters and three tablespoonfuls of melted butter. Wash the oysters and cook them in their own liquor until the edges curl. Chop them and then add to the chicken. Season with salt and white pepper. Add the butter and blend together well. Spread between slices of unbuttered bread.

### CANAPÉ RECIPE

A delicious canapé is made by toasting and buttering rounds of bread, then covering them with peanut butter to which a little cream, lemon-juice, and a dash of Worcestershire sauce have been added. Roll one-half slice of thin bacon and fasten it with a toothpick. Cook in the oven until it is nearly crisp. Then stand a roll on end on each of the rounds and bake in the oven until the bacon is crisp and the peanut butter melted.





*Shanghai*

**WHEREVER** you go, you will find the preference is for Three-Star Hennessy. And wherever you are . . . Shanghai, Paris, London, New York . . . you will find that same unvarying quality in Hennessy that has won it world leadership. Warm the glass in the hands, then sip it s-l-o-w-l-y . . . to fully enjoy its delightful bouquet and flavour.

SOLE AGENTS FOR THE UNITED STATES: Schieffelin & Co., NEW YORK CITY. IMPORTERS SINCE 1794

**THREE  
STAR**

**HENNESSY**

**COGNAC BRANDY**







## ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on costume and fashion; on household decoration; on shops dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine.

## RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of totally unrelated questions, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless requested to keep a reply confidential, Vogue is privileged to publish any inquiry that it considers of interest to its readers.

Mr. L. E.: If a young man takes a young lady to tea at a restaurant or hotel, and the teapot and cups are placed on the table between them, should the young man, as host, pour the tea—or should his guest pour it?

Ans.: As pouring tea is essentially a woman's prerogative, it is better form to allow the guest to do so.

Mrs. A. E. N.: What form does one use when sending in a letter of resignation from the council of a civic organization?

Ans.: The following wording may be used in resigning from a club:

Mrs. Hobson Jones, Secretary  
Women's Civic Forum  
Tallahassee, Florida

My dear Mrs. Jones:

It is with many regrets that I am compelled to send you my resignation from the Women's Civic Forum. I should like to express my appreciation to the governing committee for the good fellowship I have enjoyed in the club, and I beg you to believe that I very much regret leaving it.

Very sincerely yours,

Mary Smith  
(Mrs. Henry Smith)

Mrs. C. D. P.: I plan to open a small country inn, where I would like to make a specialty of dinners prepared and served with the same care as one would find in a first-class city restaurant. Will you please suggest a suitable routine for table-service? Where should the side dishes of vegetables be placed? Is it proper to use small paper cups for jelly or relish on the dinner-plate with the roast, potatoes, and gravy?

Ans.: With the limited staff of the small country inn you describe, it is most essential to simplify the service, yet keep it as much as possible like that in a private house. Here are a few suggestions that may prove helpful.

Most country inns bring in the food already served on the dinner-plate. It would be just as simple—and certainly smarter—to have the empty plate set down before each guest and have the meat platter and large vegetable dishes passed to each guest. The guests could either serve themselves, or be served by the waiter, and the platter and dishes could then be kept on a warming table at one side until a second serving is desired. The individual salad could then be set down at the left; or, better,

it could be served as a separate course.

Since vegetables are eaten with the meat, why not serve them on the same plate with the slice of meat, instead of in side dishes? Individual vegetable dishes are not used in private houses, nor in smart service in the city hotels and restaurants. The jelly or relish might be passed to each guest—thereby avoiding the use of the little paper cups, which are neither in good taste nor attractive. Rolls, muffins, and bread might also be passed, instead of being portioned out on the butter-plate.

If care is taken in the cooking of food, and if the service is dainty, people will soon recognize and appreciate the smart atmosphere of your little inn.

Mrs. H. D.: My mother is coming to pay us a long visit. It is inevitable that our friends will ask my husband and me to dinner and to join them at various occasions at many of which it would be impossible to ask to have mother included. As she has never been to this city before, and has no friends here, what is the tactful and thoughtful way to provide for such situations?

Ans.: There is no reason why your mother should be included in all the invitations given to you and your husband. Nor should she feel hurt when you accept invitations that do not include her. However, if you tell your friends in advance that she is coming to you, they will, out of deference to her, make a point of calling on her and of extending some sort of hospitality.

Probably many of your friends have mothers whom you could invite to come with their daughters to meet your mother. An informal tea, a small luncheon or two, and your mother would soon know a group of people among whom she would feel at home.

When you and your husband are invited out, you might arrange a table of bridge at home for your mother, or even invite one or two older women in to take dinner with her, and get theatre tickets in advance for them.

Mrs. J. F.: My daughter is to be married very simply at home, and only members of the two families will be present. A large reception will follow the ceremony, for which engraved invitations will be sent. Will you please tell me if the "At Home" date and address are engraved in the lower left corner of both the invitations to the reception and the wedding announcements? Or should the "At Home" date and address be engraved on a separate card and enclosed with the invitations and announcements?

Ans.: Although "At Home" cards, which are sometimes enclosed with wedding invitations or announcements, are a sensible enough practice, they are not at all smart. Relatives and close friends usually know where one plans to live, as well as when one is ready to receive callers. Those who don't know, can always find out. However, if a wedding takes place out of town, or if the bride and groom are moving to another city, it is perhaps advisable to enclose "At Home" cards with the wedding announcements. It would certainly be better to enclose this information on a separate card than to have it engraved on the lower corner of the invitations or announcements.



Let Roger & Gallet Soap reveal  
your complexion at its best

ALMOST any girl can be a fascinating . . . behind a domino. But who can be fascinating behind the mask of a poor complexion?

That handicap usually results from faulty complexion care . . . from overloading the skin with suffocating cosmetic film.

If you've been working on your face too strenuously, try giving it a rest cure—beginning right now. Give it nothing but the very simplest of cleansing treatments with Roger & Gallet Soap.

It won't be long before this delightful Roger & Gallet Soap

completely washes away your complexion sins and reveals your true complexion at its best. You'll find this grand soap mighty thrifty too . . . for it's really *all* you need to keep your skin smooth, clear, and vibrant with life.



ROGER  
& GALLET

## Seven delightful scents

Violette • Carnation • Sandalwood  
Feu Follet • Fleurs d'Amour • Le Jade  
Pavots d'Argent



## FAREWELL TO AGE



● If you are young and beautiful, the world, as you well know, is practically yours for the asking. Elizabeth Arden can keep you young and make you beautiful.

She will do it in her Salon, where you merely close your eyes and let the Arden attendants work their blissful magic. And in between Salon treatments, you can do it for yourself at your own dressing table.

For the basic treatment, you will need but three things: Ardena Cleansing Cream to reach into the pores and cleanse them deep, deep down; cool Ardena Skin Tonic to stimulate the tissues and bring up your color; fragrant, soothing Velva Cream to keep your skin petal-soft.

If you have been neglecting your skin (especially around eyes and throat) add Ardena Gland Cream to the treatment . . . so rich and penetrating that a half hour's application will bring results you can hardly believe. In winter, use Amoretta Cream before making up, to protect your skin against wind and cold . . . and finally, Poudre d'Illusion for an indescribably lovely finish.

ARDENA CLEANSING CREAM AND VELVA CREAM, \$1 TO \$6  
ARDENA SKIN TONIC, 85 CENTS TO \$15  
LA JOIE DE VIVRE (FAMOUS GLAND CREAM), \$10 AND \$25  
AMORETTA CREAM, \$1 AND \$2  
POUDRE D'ILLUSION, \$1.75 AND \$3



## ELIZABETH ARDEN

691 FIFTH AVENUE, NEW YORK CITY

London: Elizabeth Arden Ltd. Paris: Elizabeth Arden S. A. Berlin: Elizabeth Arden G. m. b. H. Rome: Elizabeth Arden S. A. I. Toronto: Elizabeth Arden of Canada, Ltd.

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## DEEP SOUTH VISIT

(CONTINUED FROM PAGE 65)

so much away that I forget these things, and so say quickly, "Of course!"

We might here turn to some healthy objectivity, and say that any one who likes may come up along the road from New Orleans and pass by, or at least near, one plantation house after another. Few of them have much of their gardens or their groves still left; and yet, even now, none of them can be understood without being seen among its trees and moss and the quick sunlight and shade. "Ormond," only a little way up the river, is one of the happiest of all designs for a country house. Not long after comes "Uncle Sam," with its main house, yellow and white, twenty-eight columns going all around; its two *garçonnières*, with columns front and back; its two offices—so they are called—like little temples, columned likewise; and the two *pigeonniers* (Creole spelling) with their small cupolas. Of all the plantation houses, it has the most masculine of plans. Too soon, alas, "Uncle Sam" may be lost in the encroaching river, which long since carried its grove away. There is "Rosedown," in many ways the loveliest place I know in America. There are "Belle Grove," "Arlington," "Magnolia Vale," "D'Evereux," "Parlange," "Green Leaves," "Brandon," and scores of others.

My train will reach the junction

presently, and I shall be taking the main line into the wider world. I can not say that I am thinking much about the moment, however. My thoughts are behind me at my cousin's house. To-night there, it will be like last night over again. Dry summer, cicadas sharp in the trees, birds darting and singing. The night now, with the moon at the full, will be warm and shining with sounds—tree-frogs and birds, bright as the moonlight.

Yes, Monsieur Audubon studied in Paris with David, who painted Napoleon, Madame Récamier, and everybody else. And here in this country were Aaron Burr, Philip Nolan, Lafayette, Jefferson Davis, Winfield Scott, Andrew Jackson, not to speak of Lafitte and Murrell and other immense pirates and highwaymen. The Duc d'Orléans was here, too, in 1798, who became in time Louis XVIII., the last king of France. So my cousin told me, while she was cutting amaryllises for the altar at Saint Francisville Church. The Duc de Montpensier and the Comte de Beaujolais were with him, they visited the Percys. Yes, all this is true. But just now, it is the summer night and the house through the trees, the voices talking on the gallery, and the sweet garden scents, which a lady will sometimes declare too heavy for her—for me, that would be impossible, they could never be.

## VOGUE'S SPOT-LIGHT

(CONTINUED FROM PAGE 61)

girls turned the full battery of her pan-chromatic charms on an assistant director. It was disheartening to step so far back into the past and watch thousand-dollar bills flutter into inanity.

● On the other hand, whatever waste may have gone into the screening of "The Merry Widow" was worth it. The film may bear little relation to the original operetta, but Lubitsch has made of it such sequences of froth and light and dizzy nostalgia that all is forgiven. Maurice Chevalier can run away with our shoes any time he wants to, Jeanette MacDonald is luscious enough and always tuneful, and the photography has a soft, luminous texture that makes every shot a joyful fantasy.

● Gaumont-British is forging ahead more and more. The hazards of English climate and a relative lack of technical equipment (in the Hollywood sense) have turned this company towards the making of films that rely more on thought and theme than on spectacle. Such limitations are, to our way of thinking, the best that could happen. Unless mechanics are in the hands of genius, they strangle the spirit and the word. "Little Friend," the Gaumont-British film that opened a fortnight ago, is valuable for the exquisite acting of little Nova Pilbeam and for Berthold Viertel's tender, highly intelligent direction. The story—marital infidelity seen through the eyes of a sensitive twelve-year-old girl—could not be simpler. The child's nursery life and inward life are laid open to you with all the candour of a child's gaze. The girl's torture because of her parents' disruption will most

certainly grip most adult throats. Our only criticism of this lovely and affecting picture is the end, which is a trifle glutinous. But we suspect the British commanded it so.

● By the time this appears, Carol Stone (shown in the top photograph on page 60) will have opened with her famous father, Fred, in a Civil War play, "Jayhawker."

● Eve Symington (whose picture appears on page 61) is another recruit from the white rooms of Park Avenue to the umbre murk of night-clubs. Blond, alive, and deep-voiced, she's been crooning about love to the Pigalle patrons every night this past month.

● And as for Gish, with her Broken Blossoms smile—can any one alive so present the fragility of flesh and the tenacity of spirit as she?

● On the basis of a three-star-top recommended list, we give two and a half stars to "Small Miracle," which is a good job of melodrama in a new locale: a theatre lounge. It's absorbing enough, and Joseph Spurin-Calleia makes one of the best crooks we've seen in ages: tortured, gentle, violent, and devious at once.

● Once more we raise our fractious heads against the critical tide. We found "A Sleeping Clergyman" a very engrossing, in some parts excellent, play. In spite of Glenn Anders' regrettable exhibition of himself, in spite of a questionable thesis, in spite of Ruth Gordon's intrinsic incapacity to look and talk Scotch. Both her acting and Ernest Thesiger's were alone worth going for; and a lot of the writing is tense, brilliant, dramatic. If it's still on, see it.





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## TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 78)

nothing could be a more luxurious gift than one of these.

• Kargère has something new in appliquéd initials on luncheon, tea, and breakfast linen; beige linen mats for example, with bright blue linen letters scrawling all over them. These have an air of smartness that fussy linen lacks. Kargère also has a new appliquéd monogram that fills one-quarter of a woman's handkerchief with very tall thin letters—all in white.

• Léron (745 Fifth Avenue) embroiders fine conventional monograms by hand on Pepperell Peeress sheets and pillow-cases. Being certain of the lasting qualities, this shop feels that these sheets and cases deserve handwork.

• The Maison de Linge has some very fine monograms for lingerie, which were designed in Vienna, although they looked thoroughly French to me. If you are giving lingerie for Christmas, it would be convincing evidence that you put a lot of thought into the gift if you had it signed and sealed.

• Mrs. Franklin, Inc., embroiders letters on sweaters, neatly and in good taste, as you could count on her to do.

• The Purple Box at 11 East Fifty-Fifth Street will embroider monograms on anything for you. This is a charity organization that ferrets out and trains needy needlewomen and sees that they have enough work to keep them going. If you design for yourself, you might put your talents to working up a friend's initials attractively and have the design photostated in different sizes to mark everything from a cocktail napkin to a blanket cover. (The Finley Photo-Print people, 420 Lexington Avenue, will do this for you.) Then call in The Purple Box to do the embroidery.

• And before we drop this subject, don't forget that monogrammed stationery is a passion with a lot of people—including little girls with their first thank-you letters to write. Marcus and Company (671 Fifth Avenue) design beautiful monograms to put on Crane papers. You leave the dye at the shop and are assured of perfect engraving and good taste in your stationery for the rest of your life. A new paper there is the standard grey lawn—that good, plain lined paper—dressed up now with colourful borders—to add spice to your correspondence.

• When you are shopping at Macy's, look at the special note-paper and individual monogram designs. This shop has that heavenly blue flat paper with a fine white border, double at the top, and also a smooth pearl-white paper with fine grey lines through it that couldn't be better looking. And all at Macy's own sweet prices!

• If you have friends who harbour an interest in bull-fights and cock-fights and such virile sports, you can get them a gift at the Rex Pet and Gift Shop (962 Third Avenue) that should whip their sporting blood into a fine frenzy. This shop has some Siamese

fighting fish that put on a good match inside a fish-bowl, fighting to a finish and no fooling about it. They are lung-fish, and, when one wins, he drags his victim to the bottom and drowns him—a most ignoble death for a fish. In Siam, large purses are bet on famous fish, and fish-fighting is considered a kingly sport. Here, the fishes cost only about \$1 up, according to how mean they look. Another thing that caught my eye in this shop was a hand-made wreck to sink in the bottom of your fish-bowl—whittling something that was doomed from the start has a nice Oriental flavour of fatalism about it. (This costs about \$1.95.)

• Paul Flato (1 East Fifty-Seventh Street) has a roll-top vanity-case trimmed with diamonds and sapphires that you'll want to pull out of your bag and play with constantly. Just a nice lavish gift to excite every one's interest—costing around \$725. This shop is full of complicatedly simple things like that, done in the best gold or platinum. A ring and bracelet combined, for instance, is made of a series of rings alternating white and yellow gold that go around your wrist or fold up and fit on your finger. There is a sapphire cabochon that lands on top, and this pretty little jewel costs about \$210. Or, you can have a permanent tip for your cigarettes made of gold and fitted in a minute gold case that you can hang on a chain or bracelet. Its object is to keep tobacco from your beautiful lips and to keep your smoke cool. This costs about \$28. This is one of my favourite jewellery shops, for you are shown one thing at a time, and not overwhelmed with lavishness.

• Lombardo's, Ltd. (at 6 East Fifty-Third Street), has a grey kidskin coat that is just the colour of chinchilla and that aroused my fur-consciousness to a high point of enthusiasm. It is lined with a Rodier knit fabric in a shade darker grey, and there is a scarf to match, and small double fabric revers are set in to make your shoulders look broad and proud. This is a lot of good-looking coat for around \$475! And if you have any backward leanings towards gay-Nineties quaintness, look at the short ermine evening jacket and muff at this shop. These are straight out of *Godey's Lady's Book*—elbow-length sleeves edged with ermine tails, fitted waist, and all. You need only to put your hair on the top of your head, wear carriage boots, and carry your dancing slippers in a bag to complete the picture. Coat and muff are priced at about \$550. There are plenty of good-looking clothes to choose from in this shop, too.

• Alex Taylor (22 East Forty-Second Street) has a new gadget for you gadget lovers: a pocket flash-light called the "Pygmy," that generates its own light. You never have to replace batteries. All you do is to take the flash-light in your palm and pump it, and out comes light—very mysterious to one who has never yet understood about Franklin and the kite. This costs about \$2.95. At the same shop, you will find some gaily coloured hand-knitted Norwegian ties (Continued on page 94)



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## from the CHAMPAGNE district of France



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Our Champagne wines are made from the finest grapes and particularly appeal to the cultivated taste. Our cellars, since 1854, have uninterruptedly held reserves of Champagne wines.

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## SOCIETY

## BIRTHS

## NEW YORK

**Brown**—On October 8, in Providence, Rhode Island, to Mr. and Mrs. John Nicholas Brown (Anne S. Kinsolving), a son.

**Schley**—On September 29, in Santa Barbara, California, to Mr. and Mrs. Grant Barney Schley, second (Viola Wolcott Tuckerman), a son, Bryant Turner Schley.

**Shrady**—On October 20, to Dr. R. Hasbrouck Shrady and Mrs. Shrady (Janet M. Seed), a daughter.

**Wolff**—In October, in London, England, to Mr. and Mrs. Henry Drummond Wolff (Margaret Fahnestock), a daughter.

## CINCINNATI

**Coursey**—On September 8, to Mr. and Mrs. George Coursey (Katherine Garvey), a son, George Coursey, junior.

**Dinsmore**—On August 8, to Mr. and Mrs. Campbell Dinsmore (Margaret E. Wiley), a son, Wiley Dinsmore.

**Floyd**—On August 31, to Mr. and Mrs. William Floyd (Barrie Briggs), a son, William Barrow Floyd.

**Greer**—On September 2, to Mr. and Mrs. Henry Lyman Greer (Elizabeth Millard), a daughter, Elizabeth Greer.

**King**—On August 24, to Mr. and Mrs. Edward MacDonald King (Mary Benedict), a son, Edward MacDonald King, junior.

**Lyford**—On August 1, to Dr. George Lyford and Mrs. Lyford (Cherry Greve), a daughter, Belle Cherry Lyford.

## DULUTH

**Bohannon**—On September 17, to Mr. and Mrs. George Wilder Bohannon (Elizabeth Schmidt), a daughter, Jean Wilder Bohannon.

## ELMIRA

**Brayton**—On August 14, to Mr. and Mrs. Charles Brayton (Frances Struller), a daughter, Jane Elizabeth Brayton.

## HOUSTON

**Meador**—On September 17, to Mr. and Mrs. Gibbs Meador (Mary Jo Garrett), a son, Garrett Meador.

## KANSAS CITY

**O'Malley**—On August 18, to Lieutenant Joseph O'Malley and Mrs. O'Malley (Justine Austin), a daughter, Justine Austin O'Malley.

## MONTGOMERY, ALABAMA

**Goldthwaite**—On August 27, to Lieutenant Robert Goldthwaite, U. S. N., and Mrs. Goldthwaite (Hathaway Crenshaw), a daughter, Hathaway Goldthwaite.

**Rivers**—On September 9, to Dr. Thurston Donnell Rivers and Mrs. Rivers (Laura Croom Hill), a daughter, Elizabeth Donnell Rivers.

## PITTSBURGH

**Easton**—On October 11, to Mr. and Mrs. John Scott Easton (Muriel Thompson), a daughter, Ann Louise Easton.

## POUGHKEEPSIE

**Thornton**—On September 17, to Mr. and Mrs. Archibald Thornton (Lola Travis), a daughter.

## SAN ANTONIO

**Nelson**—On September 20, to Mr. and Mrs. Strauder Goff Nelson (Kittie West Schreiner), a son, Strauder Goff Nelson, junior.

## SIOUX CITY

**Ford**—On October 9, to Mr. and Mrs. Burton Ford (Margaret Jordan), a son, Alvin Jordan Ford.

## SPOKANE

**Crowley**—On September 3, to Mr. and Mrs. Raymond Crowley (Katherine Dutton), a son, James Dutton Crowley.

**Pattullo**—On September 14, to Mr. and Mrs. Stuart Pattullo (Molly Graham), a daughter, Sally Jean Pattullo.

## SYRACUSE

**Brown**—On September 7, to Mr. and Mrs. Caleb Candee Brown, junior (Elizabeth Flaherty), a daughter, Sarah Ludington Brown.

**Ford**—On September 12, to Mr. and Mrs. Maynard Ford (Jane Parks), a son, David Ford, second.

## TAMPA

**Polk**—On September 25, to Mr. and Mrs. Ralph Polk, junior (Evelyn Farrior), a daughter.

## TORONTO, ONTARIO

**Cox**—On October 1, to Dr. M. A. Cox and Mrs. Cox (Dorothy Tilley), a son.

**Drew-Brooke**—On October 3, to Mr. and Mrs. Thomas G. Drew-Brooke (Mabel Clark), a son.

## BIRTHS

**Grant**—On October 4, to Mr. and Mrs. James A. Grant (Isobel Langmuir), a daughter.

**Logie**—On October 7, to Mr. and Mrs. Alexander Logie (Phyllis Cassells), a daughter.

**Stewart**—On October 2, to Mr. and Mrs. A. Murray S. Stewart (Mary McLaren), a son.

## UTICA

**Widman**—On September 29, to Mr. and Mrs. Earl Widman (Grace Mary Jones), a daughter, Emily Widman.

## WATERTOWN

**Chase**—On October 8, in New York City, to Mr. and Mrs. Rodney Chase (Florence Hamilton Martin), of "Starkweather House," Watertown, Connecticut, a son, John Hamilton Chase.

## ENGAGEMENTS

## NEW YORK

**Blair-Sheffield**—Miss Carolyn Cornell Blair, daughter of Mr. and Mrs. Charles H. Blair, to Mr. Frederick Sheffield, son of Mr. and Mrs. James Rockwell Sheffield.

**Butt-de Rham**—Mrs. L. Havemeyer Butt, of Tuxedo Park, New York, daughter of the late Mr. and Mrs. Herman Vogel, to Mr. Frederic Foster de Rham, of Tuxedo Park and New York, son of the late Mr. and Mrs. Charles de Rham.

**Coleman-Pitman**—Miss Kathleen Coleman, daughter of Mr. and Mrs. Lockett G. Coleman, of New York, to Mr. John H. Pitman, son of the late John B. Pitman and Mrs. Pitman, of Plandome, Long Island.

**Gulon-Ketchum**—Miss Carolyn McAllister Gulon, daughter of Mr. and Mrs. Hobart Gulon, of Litchfield, Connecticut, to Mr. Elmslie Gillet Ketchum, son of Mr. and Mrs. Morris Ketchum, of Flushing, Long Island.

**Perot-Blake**—Miss Katherin Elizabeth Perot, daughter of Mr. and Mrs. Edward S. Perot, to Mr. Andrew Cobb Blake, son of Mr. and Mrs. Glenard Worthington Blake, of Santa Barbara, California.

**White-Beadleston**—Miss Sylvia Lawrence White, daughter of Mr. and Mrs. Loomis Lawrence White, of New York and "Sycamore Farm," Shrewsbury, New Jersey, to Mr. Alfred Nash Beadleston, son of Mrs. Julian McCarty Little, of New York and Rumson, New Jersey, and of the late Alfred Nash Beadleston.

**Wood-Van Rensselaer**—Mrs. Benjamin Wood, daughter of the late Alvah Miller, to Mr. Killian Van Rensselaer, of New York and Easthampton, Long Island, son of the late Mr. and Mrs. Killian Van Rensselaer.

## BOSTON

**Lyman-Rigg**—Miss Ruth B. Lyman, daughter of Mr. and Mrs. Herbert Lyman, of Milton, Massachusetts, to Mr. Horace A. Rigg, junior, son of Mr. and Mrs. Horace A. Rigg, of Wayne, Pennsylvania.

## CINCINNATI

**Douglass-Harrison**—Miss Elizabeth Douglass, daughter of Mr. and Mrs. Edward Lewis Douglass, to Mr. Robert Brandon Harrison, son of Mr. and Mrs. Charles L. Harrison.

**Rust-Martin**—Miss Mary Slade Rust, daughter of the late Frederick Rust and Mrs. Rust, to Mr. Louis Henry Martin, son of the late Louis Martin and Mrs. Martin.

## HOUSTON

**Vinson-Lawhon**—Miss Virginia Vinson, daughter of Mr. and Mrs. William Ashton Vinson, to Mr. James Griffith Lawhon, son of Mrs. Thomas J. Lawhon.

## KANSAS CITY

**Platt-Quarles**—Miss Marianna Platt, daughter of Mrs. LeRoy Simons, to Mr. Samuel Princeton Quarles, son of Mrs. Mabel Hunter Quarles.

**Reuland-Hard**—Miss Inez Reuland, daughter of Mrs. George Reuland, to Mr. George Wales Hard, of New York, son of Mrs. Robert Barr Deans and of Mr. Anson Wales Hard.

## SAN ANTONIO

**Terrell-McKnight**—Miss Elizabeth Bell Terrell, daughter of Mr. Marshall Terrell, to Mr. Felix McKnight, son of Mr. and Mrs. L. K. McKnight.

## SPOKANE

**Brown-Sherer**—Miss Mary Elizabeth Brown, daughter of Mr. and Mrs. Lawrence Herbert Brown, to Mr. Clark Grosjean Sherer, son of Mr. and Mrs. Dunham Baldwin Sherer, of New York and Pleasantville.

(Continued on page 101)

# fostoria suggestions for Early Christmas Shoppers



On the left, a tea warmer whose tiny candle keeps hot beverages just below the boiling point. On the right, a lovely prisms candlestick.



Two cocktail shakers of strikingly new design: one cylindrical, the other Fostoria's new "triple action" style.



For stirred cocktails—Fostoria's newest conception of a combination "bar glass" and ice strainer.



Here is what every housewife wants—a handsome and convenient tray with compartments for five relishes.

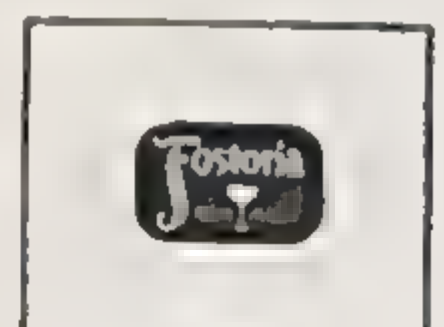


The glittering brilliance of this glass fruit will add charm to the decoration of any table.

FOSTORIA makes it possible for you to give *really* beautiful presents at surprisingly little expense. Be sure to see Fostoria's beautiful stemware and dinnerware in crystal and in combinations of crystal and colors, including Fostoria's exciting new Oriental Ruby. Fostoria Glass Company, Moundsville, West Virginia

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## FOR A Lady WHO GOES PLACES



LENTHERIC SAYS: "An atomizer is a subtle accomplice to fine perfumes... Spray your favorite odeur to bring out its most delicate, most enchanting qualities."

Whether you are crossing the continent or just running down to the country for a weekend, you should carry a smart DeVilbiss Traveler's Atomizer—enabling you to have your favorite perfume conveniently with you at all times. Attractively encased, it takes up a minimum amount of space in your bag. Available in several colors, at leading department stores. The exclusive DeVilbiss Closure prevents spilling and evaporation of perfume... And spraying, of course, is recommended by leading perfumers as the best method of bringing out all the qualities of a fragrance. It also guards against stain on your gowns and lingerie... The DeVilbiss Company, Toledo, Ohio.

# DEVILBISS

## Perfume Atomizers

## NOBLESSE OBLIGE

**T**WENTY-FOUR hours each day, every day of the year, The Salvation Army opens its arms to those who would seek spiritual and physical comfort in its nation-wide embrace. This haven for the dispirited in mind, the distressed at heart, and the ailing in body is dedicated whole-heartedly to the service of humanity, without regard to "race, creed, or colour." Only this is required of the supplicant at its gates—the ability to truthfully say, "My need is great."

During the past year between thirteen and fourteen million applicants for spiritual, moral, and material help were dealt with by the two thousand Salvation Army centres operating throughout the country. Between six and seven hundred thousand Christmas dinners were given to those who could not provide their own, and over three hundred thousand toys gladdened the hearts of youngsters who would otherwise never have known of the existence of Christmas—unless it might have been through the heart-breaking reali-

zation that every other little child was getting something that was being denied them. It is to the alleviation of this kind of woe, among others, that the Salvation Army addresses itself.

The need for relief is, as always, acute. Privations and vicissitudes are almost too great to be borne. Where one wound is bound, another cries out to be healed. There is no end of pain in the world. Only poverty knows no holiday. The Salvation Army, through the generosity of its contributors, hopes to be able to make Christmas this year, at least, a holiday from worry over the need of the day, for those who clamour at its doors. The extent of its benefactions will depend entirely upon the support the public give to its purpose. If you desire to help, send your gift, large or small, to Commissioner Edward J. Parker, National Secretary, The Salvation Army, 120 West Fourteenth Street, New York; or if you prefer, to your local Salvation Army Centre. Gifts may be designated for any specific purpose or district.

## TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 92)

to hold your ski-pants securely at your ankles. Or you may wrap them around your waist as a belt. They cost about \$1.

- Another new gadget has popped into a Saks-Fifth Avenue show-case. It is called the Scotch drink, and you probably know the rest. Anyway, it is a chromium liquor measurer that has something at the side that you press, and the liquor comes out of the bottom into the glass, instead of having to be poured out. Nary a drop is wasted. (The price is about \$3.75.)

- It's pretty hard to find out whether babies like their clothes or not, since they yell about so many things. However, if you pin your baby snugly into diapers and he expands twenty-five per cent. after his feeding (a scientific fact), he is apt to be uncomfortable. Cannon makes a diaper called the "Comfy Knit" that you can get at Lord and Taylor and that has a Lastex reinforced top (we are going to get Lastex in our soup, unless the manufacturers stop thinking up new things to do with it) to take care of this childish stomach expansion. These diapers are made to stand constant boiling and they require no ironing. Small sizes cost about \$1.65 a dozen; larger sizes, a little more.

- There are moments when the best wardrobe in the world is devoid of just the little dress needed. That is when you will wish you had written down Jane Engel's address—1046 Madison Avenue. This shop is full of convenient little dresses to wear under coats and simple evening dresses that look fresh and bright for those dinners with friends who have seen you in every evening dress you own. You can rush into Jane Engel's in the late afternoon and go home with a dress under your arm, without spending more than \$25. A lavender moire dress, for instance, has a full back—by this

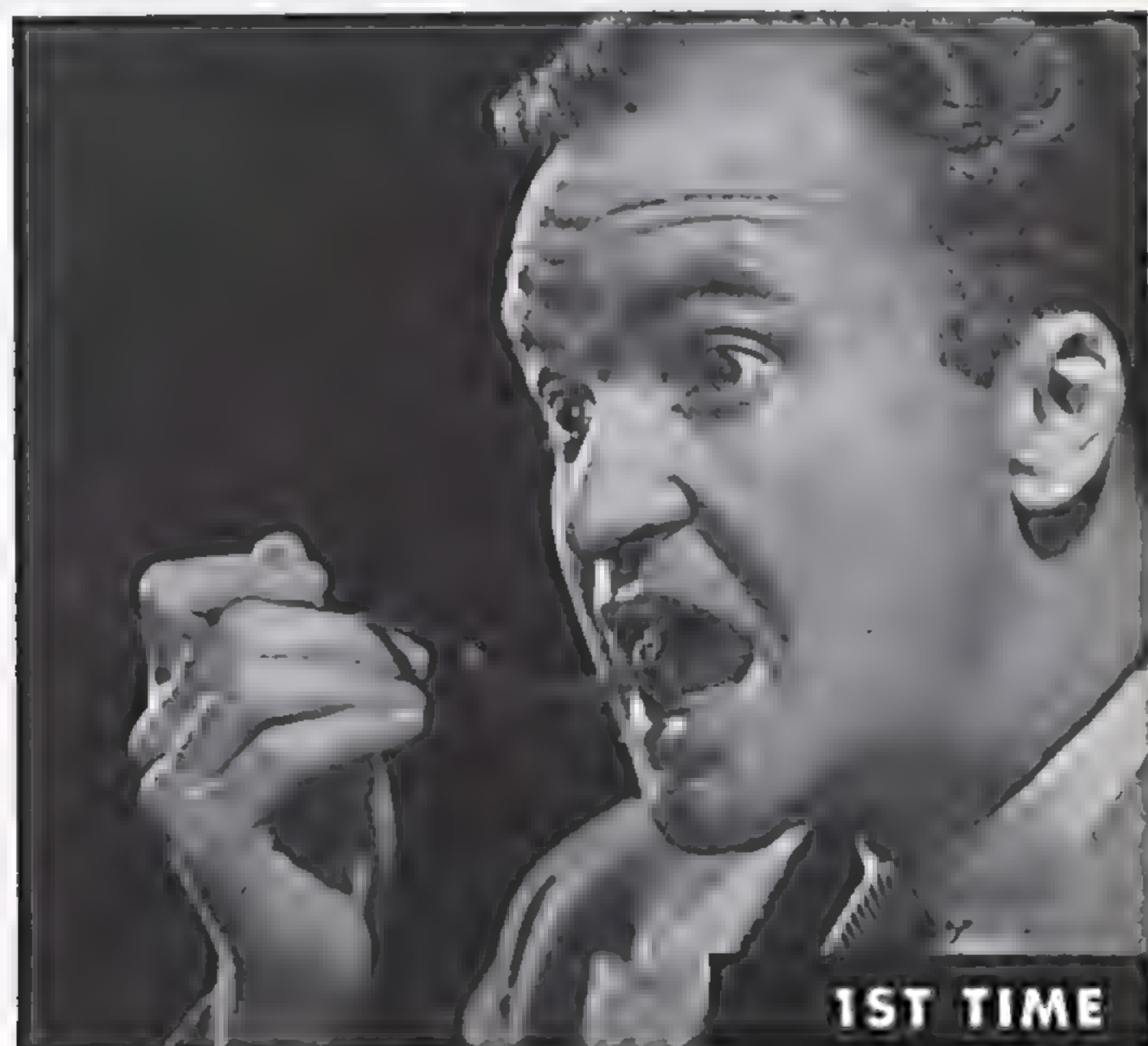
time, you should recognize the Schiaparelli touch—, flowers at the neckline, and the off-the-shoulder décolletage that makes men say that you remind them of an old miniature. It costs only about \$24.50. A convenient long black velvet evening wrap that will go with any dress and is plenty warm is another triumph at this shop. It has a stiff collar in tiny pleats that flop foolishly, but flatteringly around your neck, and the price is around \$24.50. And the black matelassé street dress with a Mainbocher swinging back will give you that smart dressed-in-black look; at about \$24.50.

- Emilie Harwick, at 16 East Fifty-Second Street, makes a specialty of custom-made clothes for out-of-town clients. She fits a cambric to you perfectly when you first go to her, and, unless you change drastically in figure, she can make clothes for you without fitting them at all. When you are planning your winter wardrobe, she will send you sketches and samples from which you choose, and eventually, the finished dresses. She has been doing this sort of thing for a good many years, and you can be sure that she doesn't waste her time by making mistakes. She has just moved into a new shop that has a nice, quiet, casual atmosphere, and you can sit comfortably and have a cup of tea with her while you ponder on what you will wear. She does adaptations of Paris models—as who doesn't?—and original designs, as well. Her day clothes cost around \$125, and her evening clothes around \$145 and up. I looked at Patous and Mainbochers, but you've probably already seen pictures or heard about every imported model in this country, so I'll waive descriptions. But I might say that I'd like to feel as ethereal as an Ardanse dinner-dress looked; it was of black chiffon with a lace flounce at the bottom that waved right up the back to the waist, and there were long lace sleeves. The price was about \$195.



# A taste for Mushrooms grows on you

And it's pretty much  
the same with SPUDS!



1ST TIME



1ST SPUD



10TH TIME



10TH SPUD



20TH TIME



20TH SPUD

CORK TIP  
or PLAIN



It's the way with a lot of good things. Many smokers fall in love with Spud from the first puff. But others open their eyes. That unfamiliar coolness! Yet try a few more. Your surprise disappears. All you know, then, is that you are smoking grand tobacco... *and that your mouth stays fresh as April!*

**SPUD MENTHOL-COOLED CIGARETTES**

**15¢** FOR 20 • (25¢ IN CANADA)

*The Axton-Fisher Tobacco Co., Inc., Louisville, Kentucky*



# Now Make Up Only Once A Day

*Yet . . . Stay Perfectly Made Up All Day Long!*



**9 A. M.** You apply it before your own mirror — and get a perfect and even



**5 P. M.** It's still perfect—just as it was a minute after you applied it! Ends constant making up in uneven light during the day.

## A Discovery That's Become The Rage of Paris . . . And That's Making Women Everywhere Discard Old-Time Powder Rouges!

**YOU CAN** now make up your cheeks only *once a day*, under the familiar lights of your own dressing table, and yet be perfectly made up all day long.

No more making up under the uncertain lights of a restaurant or shop. No more wondering whether you have too much or too little on. No more constant bother putting on cheek rouge every time you turn around!

Louis Philippe—famous French colorist—whom women of Paris follow like a religion, has developed a startling *new* way in cheek make-up.

A make-up so subtle that only an expert with a magnifying glass could distinguish it from the *natural color* of your cheeks. So lasting that even a dip in the pool cannot affect it! It's the most marvelous development in make-up you have ever seen.

### What It Is

It is an exquisite *cream* rouge called **ANGELUS ROUGE INCARNAT**. And being a *cream*, it puts color directly INTO the skin . . . not merely on the surface like a powder rouge compact, which brushes off, blows off, becomes uneven and disillusioning.

This new way actually makes your

make-up a part of your skin. *Natural*, undetectable, softly alluring color that **STAYS** there no matter what you do.

So unique are its results, that virtually every expensive beauty shop in France and America has long since discarded old ways in cheek make-up and employs this principle—cream rouge—exclusively. Women everywhere are quitting old-time powder rouges for it.

### Every Shade For Every Complexion

It comes in tones that match every complexion, eye color and hair. Colors blended by Louis Philippe to tone exactly with the warm, natural color of the human blood—and thus to end all artificiality, cheapness and unnaturalness in make-up.

You can use it on both your *lips* and your *cheeks*, too. And thus gain a perfect color harmony. It comes in little red boxes, about the size of a quarter, and costs only a few cents. All drug and department stores have it with complete color charts to guide you to a happy color choice. Risk a few cents for a box and try it. You'll be amazed at what it does for you.

*Angelus Rouge Incarnat*

IN THE LITTLE RED BOX

• FRAMBOISE • SUN ORANGE  
• POPPY • LIGHT  
• PANDORA • MEDIUM



LOUIS PHILIPPE  
ANGELUS LIPSTICK



IN SAME  
COLORS  
FOR A  
PERFECT  
COLOR  
HARMONY

BOTH BY LOUIS PHILIPPE—WORLD-FAMOUS FRENCH COLORIST



Above is a skilful arrangement of calla-lilies and a pair of beautiful *blanc de Chine* figures that are characteristic of the creative artistry of Leila Ranger

## DECORATOR'S LOG

**F**OR several years, Leila Ranger has produced, from her own flat on upper Park Avenue, some of the brightest ideas of each season. Her ingenuity about neglected or banal spots in the house is unfailing, and her flair for combining porcelain and flowers is best shown by the photograph above. Two *blanc de Chine* figurines are so perfectly set against the calla-lilies (flowers that are always hard to manage) that neither they nor the lilies seem ever to have lived apart. Mrs. Ranger will do almost anything for you. She'll design and execute a new lamp, an overmantel, or a table setting complete with flowers and china. Her latest orphan is the telephone corner, nearly always neglected as to light, cigarettes, ash-trays, and flowers, all of which she supplies in a perfect ensemble. The lamp base is designed with its own ash-tray, which is a good notion for desk lamps, too. She even does amusing things to the wall above, in the way of brackets and figurines, so that you'll be too diverted to scribble on the phone-book cover, and never again will you need to feel that you're in a dreary public booth.

• Pitt Petri's glittering little shop in the Waldorf-Astoria is always full of irresistible small bits. The newest is a set of six miniature crystal vases, none over three inches high, as beautifully modelled as though they were really of important size, and all different in shape. For breakfast trays, obviously; but once you own them (they cost about five dollars for each set, or they can be bought separately), you will develop a passion for miniature bouquets. At this shop, too, are shell-shaped vases of pottery—white, soft pink, and blue—that suggest either flowers or sprays of coral for their contents. For a bedside table, there is a squat crystal water-bottle with a stopper that is a glass for a bedtime spot of rum (timely enough, that), over which fits the usual water-glass.

• The room-game that shops, decorators, and magazines keep on playing

never loses its point and, fortunately for us, has no appointed season. Now, James McCutcheon comes forth with the latest set of five rooms, from Hobe Erwin's expert manipulation of four different walls, ranging from plaid to leather, to Agnes Foster Wright's equally successful Connecticut living-room. If you think that Connecticut and pine settles are synonymous, look at this: a thoroughly comfortable, livable room with white woodwork and wainscoting, above which the walls are hung with a cheerful red chintz that matches the curtains. In between the east and west corners of the group are other examples by John Fletcher, Grace Hyman Hutchins, and Rebecca Dunphy. The walls of the Hutchins-Dunphy room show a grey paper delicately drawn with petunias and leaves in outline, with grey damask curtains over draw-curtains of pale gold moire. The silvery tone of the whole room is kept throughout, in a carpet of pale silver-blue and in the pastel colouring of a Barnard Lintott flower painting over the sofa. Touches of pale turquoise, copper, and brown make agreeable accents in the covering of small chairs and sofas. Paul Chalfin's small, distinguished drawing-room begins with its four corners, which have been built up with open corner cabinets painted white and of faintly baroque outline. Each of these is topped by an ingeniously designed indirect light. Mr. Chalfin's beautifully managed greens (from the chartreuse of four bridge chairs to the deep green of the curtains) complement the floor, which is painted white and faintly glazed with green and upon which he has placed a carpet of baroque shape and design, with each colour in the carpet inlaid carefully—proof enough of the great flexibility of this new method of carpeting. McCutcheon has built these rooms with a solidity that must mean more than a short month's permanence.

• All of us have a little of the sleuth in us. Those who are serious enough about it become the contemporary Sherlock (Continued on page 98)





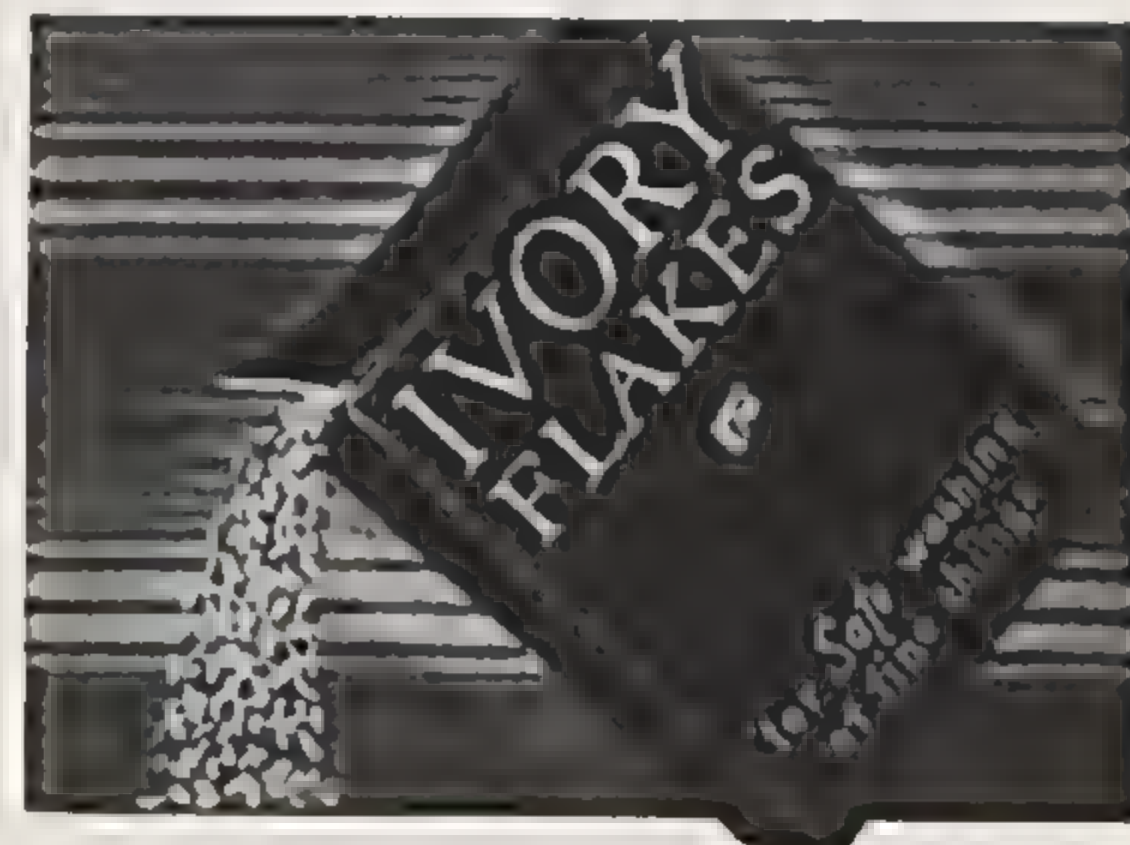
**"GO WASHABLE"... LEADING DESIGNERS PREDICT A "WASHABLE" SEASON...**

**PROBLEM:** What sports clothes to take South?

**SOLUTION:** Furnished by the Sportswear Guild, America's finest originators of sports fashions. This year, above all years, you'll be able to buy the aristocratic clothes made by the Sportswear Guild in "washables." Good news for the ladies who like the peerless state of freshness which a box of Ivory Flakes can bestow on a wilted wardrobe. And note: The Sportswear Guild advises Ivory Flakes. Nothing like the soap pure-enough-for-a-baby's-skin to safeguard the colors and textures of fine fabrics... as countless tests show... So go South, if you can... Go washable—because you can, with Ivory Flakes... 99<sup>44</sup>/<sub>100</sub>% Pure.



This seal is the insignia of the Sportswear Guild—the guarantee of style rightness, quality and fine workmanship in sports wear.



Fine stores from whom you buy the aristocratic fashions created by the Sportswear Guild advise Ivory Flakes for fine washables.



# Have you ever really tried

*a true film-removing tooth paste?*

**I**F you really want whiter, more attractive-looking teeth, REMOVE FILM, say leading dental authorities. Film is that dull, dingy coating that constantly forms on teeth. It catches bits of food. Harbors stains from smoking. Combines with substances in the saliva to form hard deposits. And worse still, film is laden with millions of tiny germs that are often the forerunner of tooth decay. Film unremoved invites dental disorders. Thus film must be removed—kept off teeth.

Brushing alone cannot remove film satisfactorily. Ordinary tooth pastes or powders may be ineffective in removing film. There is now a dentifrice you can depend on regularly—a dentifrice thousands of dentists use in their own homes and millions of people have used successfully. This dentifrice is Pepsodent—

the special film-removing tooth paste.

## *The safe way to cleaner teeth*

No other equally safe way removes film as thoroughly as Pepsodent. Pepsodent is different in formula, hence different in the way it works. It contains no grit, pumice or soap. The basis of this definitely modern tooth paste is a new and revolutionary cleansing and polishing material—recently developed. This cleansing agent is far softer than the polishing material used in other leading tooth pastes or tooth powders. Yet it removes film and polishes teeth to new gleaming lustre as more abrasive kinds can never do.

So why take chances with "bargain" dentifrices or questionable ways? Remember that this unique film-removing agent is contained in Pepsodent exclusively. Thus no other tooth paste can assure you of true Pepsodent results. Use Pepsodent twice a day—see your dentist at least twice a year.



## FUR NEWS



**C**ATHERINE of Russia made history in them; the loveliest women of literature have been swathed in them; and, to-day, they are the firm foundation of all smart wardrobes. We're thinking of furs, of course, and who isn't, now that cold winds are sweeping around every corner, and the shops are putting forth such covetable arrays of skins for National Fur Week?

Let's look on them as luxurious necessities. Luxurious, because every time you wear good furs—whether a love of a little mink cape or an enveloping evening wrap of sable—you feel like pampered royalty. Necessities, because without them, winter is very likely to be just one long chatter and chill, and because, once you've found how versatile and useful and satisfying furs are, you can't get along without them.

Everywhere that Vogue has gone in the past few weeks, there has been a perfect outburst of furs in practically every guise—brief little toques of fur to match a coat or its trimming; abbreviated jackets that stop short at the waist-line; full-length coats; little and big muffs; and fur cape after fur cape.

Just how wholeheartedly smart women have gone in for capes is illustrated by a recent very smart party when practically every wrap in the dressing-room was a fur cape. These



capas varied from enchanting ones of silver fox skins arranged in tiers or sewed together in the new vertical manner, to capes of frothy white fox, sable, ermine, and superior kolinsky. But capes are too good, too adaptable a fashion to be restricted to night-life. They were first seen for day wear at the race-meets in Paris, when suave little Alaska seal-skin capes popped up all over the scene. Then, at the Colony a few days ago, Mrs. Gilbert Miller came in looking more chic than ever in a hip-length cape of black broadtail, worn over a simple black wool dress. Paris, it seems, has swung into fur capes with a fervour that's bound to be contagious. And who wouldn't find a black Alaska sealskin hip-length cape and muff trimmed with bright red suède pretty infectious? Or a nutria cape with a black cloth yoke and nutria collar, worn over a black wool dress; or a three-quarters cape of Alaska sealskin the shade of old port, with a muff to match!



Topping the fur news are little fur hats. Match them to your coat, or acquire an oversize muff to match and wear the set with your woollen suit. Brand-new, too, are waist-length jackets of Persian lamb; safari-brown Alaska sealskin coats, full-length and frog-trimmed; a short peasant coat and a hat of breitschwanz, trimmed with red suède.



## DECORATOR'S LOG

(CONTINUED FROM PAGE 96)

Holmes or Philo Vance. The rest satisfy the urge by reading detective yarns or by ferreting out cherishable possessions in shops. It is to that latter group who walk the safer highway that I suggest a pilgrimage to Brown's Antique Shop at 953 Third Avenue (Fifty-Seventh Street). Here, in unique combination, is a storehouse of real treasures. No hands-off policy hinders you in your quest for a signed Georgian silver vinaigrette (this shop has them at from about ten dollars up), an inlaid eighteenth-century tea-caddy (at around fifteen dollars), or a magnificent pair of old carriage-lamps for that English or Colonial doorway (at around twenty dollars). There are no twisted ropes drawn across sets of superb Chippendale chairs, no bolts on the break-front bookcases in which authentic figurines of Royal Worcester, Chelsea, and Bow are stored. Signed banjo clocks and fine Queen Anne mirrors line the walls and Georgian silver tea-services stand about in Cellophane jackets (to prevent tarnishing, a stunt you ought to try) on Chinese Chippendale consoles and Duncan Phyfe tables.

• Going on the assumption that a home can not live by furnishings alone, Evelyn Rosenfeld, at 818 Madison Avenue, has found an amusing answer to the knick-knack question. She has explored the byways for authentic and colourful bits of fine porcelain—cups, saucers, and sometimes plates—in Spode, Newhall, or Lowestoft and

racked them on delightful little walnut stands on which they perch in inconspicuously felt-padded safety. These range in price from \$5 to \$25. One particularly attractive Worcester cup and saucer is regally bordered in deep purple and gold and glows warmly from its unusual mounting—this one costs around \$10. Much the same rack treatment features a collection of miniatures and plaques designed for decorative use in French bedrooms and sitting-rooms and solves the problem of porcelain ornamentation without the customary hazard of having fine pieces in easy reach of domestic havoc.

• The Palm Beach season at Mrs. George Howard's studio is already beginning to beckon. A snow-white Java rice-bird flutters at the window within the confines of the loveliest crystal and chromium cage you've ever seen. The transparent bars gleam like so many iridescent shafts of light as the sun plays upon it. Near-by are her crystal boudoir or drawing-room lamps—simple, architectural columns supporting white parchment shades. These bases cost around one hundred and fifty dollars for a pair, and the shades are priced according to the material.

A decided asset in a living-room, on a patio, or at a pool's edge, is Mrs. Howard's nest of backgammon tables. Those she stocks are in pale woods, but they can be ordered in almost any native timber. Including three sets of men, they sell for about one hundred and ten dollars.



## VOGUE COVERS THE COUNTRY

(CONTINUED FROM PAGE 29)

are millions of them (practically) on Richmond and Eutaw Streets. You can find anything you're looking for, but you'd best go there yourself to find it; besides, it's more fun. The people who own these little shops are like characters gently drawn by Thackeray.

### Back to old Virginia

**V** is for Virginia and lots of Very Nice Ideas for you. When you think of Virginia, you think of the Blue Ridge Mountains, and of the Shenandoah Valley, of the Homestead at Hot Springs, and of Richmond—and hams, and the art of cooking. In fact, Virginia offers, among other pleasures, a veritable culinary catalogue.

At the R. L. Christian and Company, on Broad Street, Richmond, is everything for a perfect Southern breakfast. There's water-ground white corn-meal, for making batter bread, and there's the roe herring to serve with it. Most Northerners use yellow corn-meal when making up Southern recipes; but the Southern flavour and colour come from the white corn-meal. Christian's also has Virginia Smithfield hams, all cooked and ready to serve.

The Biggs Antique Furniture Company, East Franklin Street, Richmond, makes authentic reproductions of Colonial and early American furniture and silver. There's a copy, in silver on copper, of Patrick Henry's own mint julep cup—about four inches high, very plain, costing only about five dollars: a grand gift to a man. If you are a footstool fancier, you'll be charmed by a little mahogany and velvet footstool in the same style as the ones used in Colonial church pews—from about \$5 to \$10, depending on the length you want it.

Richmond is famous, too, for Mrs. Kidd's Pin Money Pickle, made from a recipe that has been in the Kidd family for generations. Old-fashioned sweet chow-chow, melon mangoes, picalilli, watermelon cubes that are crystal clear and mouth-melting, onions, and other old-style relishes all come under the heading of Pin Money.

- Almost anywhere in or near Virginia, you can get the famous Smithfield hams—the real razor-backs that are fed in the autumn upon peanuts, to give them fat and flavour; and are fed for the last two weeks of their little squealing lives on corn, to give firmness to the meat; and are slowly cured for at least six weeks in a smoke-house filled with smouldering hickory logs.

- At Bird Haven, in Shenandoah County, are some early Dutch settlers who've been formed into a group of craftsmen by William B. Clark. Here, you can get some very choice reproductions of old pieces—fireside crickets, children's furniture, wrought-iron work, coffee-tables. These gifts for yourself or your friends range from about a dollar and a half, for an enchanting and elfin-sized cobbler's bench that's a combination ash-tray, match holder, and cigarette box, on up to almost any price for beds, corner cupboards, chests, and other large items of furni-

ture. At Bird Haven is also made a Lazy-Back chair that is a most comfortable addition to a lawn or a sunny terrace. It has an attractive home-spun cloth back, and—imagine!—you can sit erect for reading, lie prone for snoozing, or rock while knitting, without constantly getting up to adjust the adjustable back. Lazy-Backs cost about five dollars each. From the same Shenandoah Community Workers, you can also get black walnut meats, already shelled, at about 75 cents a pound. Shenandoah Valley is famous for its apples, and for its apple candy and apple syrup. Apple candy in one- and two-pound boxes (about 80 cents and \$1.50, respectively) is made of pure apple syrup and put up in Christmas gift boxes. Apple syrup, magnificent for waffles, costs about \$2.50 a gallon.

- More handcraftsmanship is performed by mountain women of Virginia under the guidance of Laura Copenhagen, in Rosemont, Marion. Mrs. Copenhagen started these women-folk to working, and they do make the most beautiful hooked rugs, all by hand, of course. Some of the rugs are of the historical type—that is, they represent historic scenes, as they are quaintly imagined by the mountain women; others are copied from early Virginia historic rugs. Still others are of the flowery-scrolly type. The Rosemont rug makers will even mend old hand-hooked rugs, or copy old designs for you. They make quilts in the Virginia Beauty, Grandmother's Flower Garden, and other early designs. Footstools (for about \$3.75, including the stool) are attractive gifts for one country house to give another. Then there are chair and couch covers, four-poster bed canopies of hand-tied fish-net with tassels and fringe; valances to match canopies. In fact, any one wishing to furnish a house in the true Colonial and Virginia manner could do it at Rosemont—for reproductions of the early furniture designs are also made there.

- At Charlottesville, Miss Anna Bowcock makes the old-fashioned Southern white fruit-cake—that a great many Southerners consider even more of a treat than the black sticky ones—and she makes wonderful black ones. All Miss Bowcock's fruit-cakes cost about \$1 a pound; and her plum puddings about 75 cents a pound, including a recipe for a special sauce. She needs from four days to a week to fill orders.

- The James Towne Collony post-office at Williamsburg makes old-time salt glaze ware, by hand. It is in all the beautiful old shapes and is made right on the spot where an old glass furnace of 1666 was discovered. At this same pottery company were made the bricks with which Mr. Rockefeller had Williamsburg restored.

Incidentally, you mustn't miss taking a drive to Williamsburg, if you're anywhere in that neighbourhood. You can stay at the Williamsburg Inn, overlooking the courthouse green, if you're there overnight, or dine at the Travis House, one of the newly restored buildings.

- The Doll House, at Luray, Virginia, near the (Continued on page 102)

## THE NEW *Slenderized* SELBY ARCH PRESERVER SHOES

... will make you sneak many a prideful glimpse toward your active young feet! But only you will know that each graceful arch ingeniously conceals that invisible assurance of comfort... the patented featherweight Selby Arch Bridge... newly slenderized to meet the demands of busy young women for shoes uniting honest comfort with glamorous style.



There is only one Arch Preserver Shoe. None genuine without this trade-mark on the sole. Look for it.

Photo by von Horn



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*The Adair*—This is soft kidskin with trim of suede. The smart lines are accentuated with piping and multiple stitching done in contrast.

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C H A R B E R T

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The style-conscious woman prefers the Ansonia shoes—she knows they are unquestionably fashion's reigning mode.

## PICTURED

FOR EVENING—a refreshing presentation of the smart open sandal, with a trio of dainty straps which slip through a slot at the back; it is done in metal kid or fabrics.

FOR AFTERNOON—refined and elegant, the classic pump in kidskin, which is dressed up just a trifle with narrow bands of contrasting color, and a side buckle.

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ANSONIA

## WHAT ARE LITTLE BOYS MADE OF?

(CONTINUED FROM PAGE 69)

smocks, which he wears until he is three or four years old. The earliest editions are knee-length, with little round or pointed collars and knickers with elastic at the waist and legs to cover diapers. The skirts can be tucked into the knickers when the floor begins to go by very fast. The next edition has shorts to match, and the smock is shorter to show a bit of the straight panties. White hair-cord, cottons, or piqué with coloured collars and cuffs to match the smocking are the youngest looking, but coloured materials with white trimmings are a little older, and far more practical. Toby, in New York, has some particularly delectable pin-check ones. In England, these smocks are even made of wool crêpe with long sleeves for unheated British winters. For tea-parties, the same smocks appear in ravishing pastel crêpe de Chine, and an extra wool-lie underneath saves the wearers from rapid pneumonia.

Then there are the knit suits, equally popular in England and America. They are warm, comfortable, and revealing of a chubby silhouette. There are several weights to be had, and the jersey suit comes into this category. Colour is most important, for you can discover even in babyhood that certain shades are best with the hair and eyes of your child. If you want to avoid stock colours, you can order hand-knits at Petit Paris in unbelievably lovely yarns. Florence Parke has good colours in a not-too-expensive jersey suit, and Bonwit Teller's imported knit suits are charming.

If you have two boys and the elder has suddenly grown leggy, you can keep them dressed alike by putting the younger one in a knit suit, and the elder in a pull-over to match, with wool shorts instead of the knit ones. (If the shorts match the top-coats they both wear, so much the better.) Knit suits are easy to take care of if they are washed in thoroughly dissolved soap flakes, hung with a long stick through both arms, to dry, and then carefully pressed with a cool iron.

## THE BUSTER SUIT

Another standard international costume is the one depressingly called a Buster suit. This is the combination of shorts and a blouse onto which they button. This outfit offers so many possibilities for play or party that it will test your powers of selection. It may be dull as dish-water or charming as one we saw at Florence Parke's, with a very tailored little blouse of tiny-checked gingham tucked down the bosom, and coloured shorts of broadcloth or Viyella flannel to match.

Cotton, linen, piqué, wool, twill, corduroy, and velvet are all possibilities for shorts that fasten on the side and button onto the blouse with large pearl buttons over a fat tummy. But be sure that the shorts for any boy, no matter how small, are well cut, that they fit him and do not show his underclothes even with great activity. As with all his clothes, it is important that they look as though they were his—not as if they would be or had been. Shorts can always be let out within reason, if you notice the seams when

you buy them. Too many washable Buster suits are worn so loosely here in America that they hang like little sacks.

For winter parties, English boys wear a version of the Buster suit that makes any young person enchanting. Crimson or blue or green velvet shorts are topped by a white washable silk blouse with a round collar and discreet ruffle, and the socks are white and the silver-buckled shoes in a colour to match the shorts. The outfit can be found here now, as shown in one of the snap-shots on page 69. There is nothing "Little Lord Fauntleroy" about it, and if your husband, like many in America, objects to any but the most severe costumes for his son, you can persuade him by pointing out that this is very British.

Paris contributes the overblouse model for this age, with tiny Continental trousers showing beneath a straight blouse. Again, these suits are fitted far better than the average washable suit in America, which adds greatly to their chic.

## WHERE CUT IS CONCERNED

For out-of-doors, be sure not to buy your boy's coat a size too large, expecting him to grow into it. Not only will it look appallingly dowdy, but he will trick you and grow inches the next summer, when he should have done so in January. A well-cut coat, fitting comfortably, loosely on the shoulders, with large hems at the bottom and at the cuffs, should serve for two seasons. If the hem is cleverly made, all you need to do is to drop the lining, and the coat will drop with it. On hats to match, a little extra in the pie-shaped pieces of the crown will make it possible to enlarge the head-size, or, if worse comes to worst, a soft felt hat will look very well the second season.

The thing to avoid in boy's coats is a shapeless, bulky cut. The half-belt also grows tiresome, but there are many coat models from which these can be removed. The English coat has a little shape in the back, which is highly flattering to a child's figure, and the inverted pleat in the back is a smart detail. Bonwit Teller has a good copy of this type of coat, with leggings to match. Corduroy leggings are also a welcome change from the standard leather ones.

For between seasons, lighter tweeds and homespun can be made with two inverted pleats in the back, an excellent line that requires a little lighter fabric. For out-and-out snow wear, the miniature ski-suit has a utilitarian chic and is easy to find in the shops. In England, there are everywhere fascinating mackintosh sets: a double-breasted coat, with a sou'wester that ties under the chin. They are in cherry-red, soft blues, and greens, and always with them are Wellingtons, those knee-high rubber boots shown in one of the snap-shots on page 68, in colours to match. This is a marvellous rainy-day play outfit, and the wickedest child looks like an angel in it.

Now, all of this does a small boy quite happily until he is five or thereabouts. He must then discard his smocks, if not before. His Buster suits must go, (Continued on page 101)



## WHAT ARE LITTLE BOYS MADE OF?

(CONTINUED FROM PAGE 100)

although you can postpone their going by putting a belt through the loops to hide the buttons. You must give him real shorts, with a fly-front and suspenders. His pride and excitement will be quite Milne-ish. His tweeds can be rougher, and he must give up all fur trimmings and ruffles. He can wear sweaters (a turtle-neck is smart for play and riding at this age) or shirt-blouses with his shorts. In England, the latter are made with an elastic at the waist and are worn outside the shorts, bloused. These are generally better for six and seven-year-olds when they are allowed a tie.

On the whole, don't be too impatient for maturity. He has so many years ahead of him in dark and conventional school suits that it is a pity to rush them. Keep away from too bulky fab-

rics, like polo cloth, for the young ones, for the outline of a child's figure is so charming that it should never entirely be lost sight of. Put your effort into selecting and finding the colours most becoming to your boy, and beware of patterns that conflict with small features. (Pin checks are very smart, and English mixture tweeds in soft colours are flattering and practical, for instance, where a too-bold pattern will eclipse him.) Choose plain socks, too, in preference to patterned ones. Shun the chicken, dog, and rabbit motifs, or at least confine them to the boudoir where he can look his "cutest" with impunity. Fit him as carefully as you would fit yourself, and make adjustments when necessary. Do all these things, and no one can chant that unkind nursery rhyme at you and yours!

## SOCIETY

(CONTINUED FROM PAGE 93)

## WEDDINGS

## NEW YORK

**Hall-Hoe**—On October 14, in Santa Barbara, California, Mr. Sherwood Hall, third, son of Mr. and Mrs. Sherwood Hall, of Santa Barbara, and Miss Carolyn Phelps Hoe, daughter of Mr. and Mrs. Arthur Ingersoll Hoe, of New York and Cannes.

**Hoag-Denny**—On October 15, in the Chantry of Saint Thomas' Church, Mr. W. Knowlton Hoag, son of the late Dr. William E. Hoag, and Miss Amey Durnell Denny, daughter of the late Mr. and Mrs. Thomas Denny.

**Hutchins-Brooks**—On October 12, in the Chapel of Saint James' Church, New York, Mr. Robert Senger Hutchins, son of Mr. and Mrs. Thomas Boyd Hutchins, of Gridley, California, and Miss Evelyn Reed Brooks, daughter of Mr. and Mrs. J. Arthur Brooks, of Cazenovia, New York.

## BOSTON

**Channing-Thayer**—On October 13, in the First Church, Lancaster, Massachusetts, Mr. Charles Emlen Channing, son of Mr. and Mrs. Walter Channing, of Dover, Massachusetts, and Miss Katherine Warren Thayer, daughter of Mrs. Warren Thayer, of "Maplehurst Farm," Lancaster, and of Mr. John E. Thayer.

**Fabyan-Palfrey**—On October 6, in the Unitarian Church, Sharon, Massachusetts, Mr. Marshal Fabyan, junior, of Boston, Massachusetts, and Miss Sarah Hammond Palfrey, daughter of Mr. John Gorham Palfrey, of Brookline, Massachusetts.

## CHICAGO

**Herndon-Holloway**—On October 13, in Saint Paul's Episcopal Church, Stockbridge, Massachusetts, Mr. Edward Tarr Herndon, of New York, son of Mr. and Mrs. Edward L. Herndon, of Pottsville, Pennsylvania, and Miss Ruth Whitcomb Holloway, daughter of Mr. and Mrs. Harry C. Holloway, of Glencoe, Illinois.

## CINCINNATI

**Millard-Breese**—On September 10, Mr. William E. Millard, son of Mr. and Mrs. Charles Sterling Millard, and Miss Jane B. Breese, daughter of Mr. and Mrs. Burtis Burr Breese.

**Schmidlapp-Keller**—On August 27, in Traverse City, Michigan, Mr. Jacob Godfrey Schmidlapp, second, son of the late Horace Schmidlapp and Mrs. Schmidlapp, and Miss Angie Annetta Keller, daughter of Dr. William Sebald Keller and Mrs. Keller.

## DULUTH

**Wilbur-Miller**—On October 10, Mr. John Smith Wilbur, of Niagara Falls, New York, son of Mr. and Mrs. Rollin Abbott Wilbur, of Cleveland, Ohio, and Miss Atheline Morton Miller, daughter of Mr. and Mrs. Ward Ames.

## ELIZABETH

**Schenck-Debevoise**—On October 6, Mr. George L. Schenck, son of the late George L. Schenck and Mrs. Schenck, and Miss Jane Debevoise, daughter of Colonel Paul Debevoise and Mrs. Debevoise, of Elizabeth, New Jersey.

## WEDDINGS

## ELMIRA

**Case-Bovier**—On September 15, Mr. Donald Sloan Case, son of Mr. and Mrs. Walter S. Case, of Essex Falls, New York, and Miss Cornelia Jane Bovier, daughter of Mr. and Mrs. Archibald M. Bovier.

**Elton-Birchard**—On August 25, Mr. Wallace Elton, of Philadelphia, Pennsylvania, and Miss Mary Helen Birchard, daughter of Mr. and Mrs. Harry W. Birchard.

**Howarth-Noble**—On September 8, in Grace Church, Mr. Ernest Howarth, son of Mr. and Mrs. Benjamin Howarth, of Guilford, Connecticut, and Miss Shirley Noble, daughter of Mr. Stafford d'Oyly Noble.

## FAIRMONT

**Barnes-Hoult**—On September 29, Mr. George Roscoe Barnes and Miss Ethel Louise Hoult.

**Garrett-Hall**—On September 6, Mr. Wiley Scott Garrett and Miss Lucille Barnes Hall.

**Jackson-Haggerty**—On October 10, Mr. Alexander Earl Jackson and Miss Mary Belle Haggerty.

## HOUSTON

**Springall-Wessendorf**—On September 20, Mr. Walter Springall and Miss Anne Garrow Wessendorf.

## KANSAS CITY

**Wood-Combs**—On September 24, in Chicago, Illinois, Mr. Frank Richardson Wood and Mrs. Mary Halsell Combs.

## READING

**Meinig-DeLong**—On September 27, Mr. Carl Meinig, son of Mr. and Mrs. E. Richard Meinig, of Wyomissing, Pennsylvania, and Miss Mary DeLong, daughter of Dr. G. Howard DeLong.

**Wheeland-Steininger**—On September 15, Dr. Robert Wheeland, of Reading, Pennsylvania, son of Dr. Clyde R. Wheeland and Mrs. Wheeland, of Winnetka, Illinois, and Mrs. Virginia Muhlenberg Steininger, daughter of Mr. and Mrs. Charles H. Muhlenberg.

## SAINT LOUIS

**O'Reilly-Conway**—On November 16, in Saint Roch's Church, Mr. J. Archer O'Reilly, junior, son of Dr. James Archer O'Reilly and Mrs. O'Reilly, and Miss Mary Margaret Conway, daughter of Mrs. Mary Harris Conway and the late Dr. William T. Conway.

## WATERBURY

**Hetzel-de Lancey**—On October 12, Dr. Joseph Linn Hetzel, of Waterbury, Connecticut, and Miss Margaret Spencer de Lancey, daughter of Mr. and Mrs. Darragh de Lancey.



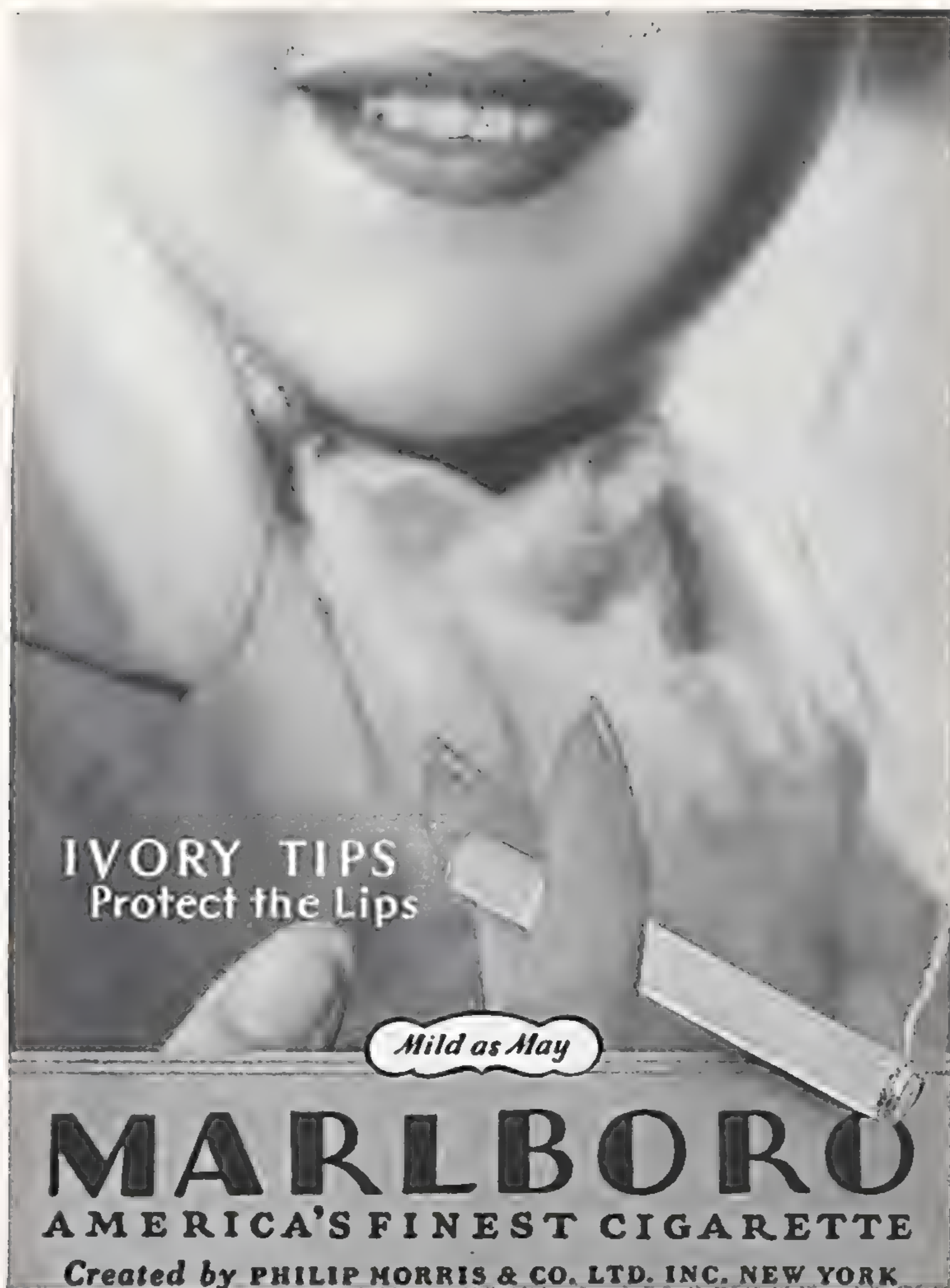
## A Beauty Treatment FOR YOUR FIGURE

● A FLEXEES foundation is so much more than just a combination or girdle. It is actually a medium for transforming rebellious rolls and bulges into slender, graceful lines . . . a veritable beauty treatment for your figure ● Sleek, sophisticated and subtly flattering is this new FLEXEES 17-inch semi-stepin girdle. Reaching two inches above the waist, it flattens the diaphragm, slims the hips, and imparts a streamlined look to the thighs ● FLEXEES unique "Twin Control" prevents riding-up or slipping down. Perfect control, always and . . . perfect comfort! Model sketched, \$10. Other FLEXEES, \$5 to \$25. At leading stores everywhere.



ARTISTIC FOUNDATIONS, INC., NEW YORK





IVORY TIPS  
Protect the Lips

*Mild as May*

**MARLBORO**  
AMERICA'S FINEST CIGARETTE

Created by PHILIP MORRIS & CO. LTD. INC. NEW YORK



*In the annals of Scotch Whisky no name means quite so much as Haig & Haig*

**Haig & Haig**  
SCOTS WHISKY

SOMERSET IMPORTERS, LTD.

230 PARK AVENUE, NEW YORK . . . NORTH LASALLE STREET, CHICAGO . . . SUTTER STREET, SAN FRANCISCO

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## VOGUE COVERS THE COUNTRY

(CONTINUED FROM PAGE 99)

Skyline Drive and the Luray Caverns, has rather fascinating character dolls. They're made of rag and are hand-painted, with sketchy Marie Laurencin-type faces. The Mountain Woman doll looks like the Blue Ridge Mountain women of that region, with sun-bonnet and print dress and apron. George Washington, all in a black satin suit with buckles at the knees and a white periwig on his head, has been copied (as was Martha Washington, his dolly companion) from an old portrait. Pickaninnies, mammies, and a gay huntsman in the habit of the Warrenton Hunt are some of the other doll characters. The dolls cost from about \$1.25 to under \$3, clothes and all.

### Carolina moon

C is for Carolina, North and South. And A is for Asheville, the home of the Biltmore Industries. Started as an experiment on his estate by the late George W. Vanderbilt, they have developed into one of the world's largest hand-weaving industries. Carolinians engaged in the Biltmore Industries make woollen homespun, tweeds, and cashmeres in lovely patterns and colours, for both men and women.

• Tryon, North Carolina, fosters another native industry—the Tryon Toy-Makers and Wood-Carvers. This small group of craftsmen is a regular Santa Claus workshop, for here the mountain boys and girls make toys for the rest of the world—and the results of their artisanship testify to the fun they have doing it. Eleanor Vance and Charlotte Yale got the idea for it about fifteen years ago and have developed it into an almost major industry—for the young people from the mountains all around participate in it. All kinds of wooden toys—the wonderful kind that can be assembled in groups: Noah's Ark, with many animals; a mountain home, with farm animals, cabin, mountaineers, ox-cart, fence rails, and even the family wash-pot to stand outside the cabin. Then there are toys that *do* things: an elephant who blows a spray of water out of his trunk (a perfect gift from an Uncle!), a bear that stands up and sits down. And a life-size treasure-chest with skull and cross-bones on it, for some young pirate.

• At Kitty Hawk, North Carolina, dwells Mrs. W. W. Midgette, who will send you practically everything that the Carolinas have to offer in the way of agricultural products and by-products. She'll go out and pick you whole big boxes of beautiful fresh holly and mistletoe, with lots of berries on them. These she'll send you, prepaid, for about \$3 and \$5, respectively. Here are some of the other things Mrs. Midgette will send you: real Southern yams, in barrels (about \$8), in hampers (about \$3)—and a hint to the uninitiate, yams are just chock-full of spontaneous combustion, as well as sweetness, so don't order too many at a time, and use 'em up quick. Mrs.

Midgette has strained Goldenrod honey in five-pound pails, at about \$2 a pail, and comb-honey at the same price. Preserved figs in pint and quart jars (about \$1 and \$2 respectively). Pinecones at \$5 a barrel—put them in big green Argentine cloth bags tied up with silver ribbon, for gifts to those friends who have fireplaces. Cones serve as festive kindling for a Yule log, and are very attractive. Mrs. Midgette has nice peanut-fed hams, from ten to twenty-five pounds, at about 50 cents a pound, and cured the right way. Stone-ground corn-meal, white or yellow, citron and watermelon preserves, huckleberries, and home-made fruit-cake.

• From Charleston, South Carolina, there comes a very special tomato-juice. It's so delicious, in fact, that one of the suggestions the Governor of South Carolina makes to the Governor of North Carolina is, "Let's have another drink of that very fine tomato-juice!" It's called Crystal Bay tomato-juice, and the tomatoes are grown on some of the old plantations near Charleston and ripened right on the vines under the July semi-tropical sun. You can get this juice at D. W. Ohlandt and Sons, in Charleston, and it's all ready to serve. Tomato and okra for soups or stews is another old Southern custom. Ohlandt's has this, too—at the same price (about 10 cents a can).

### Through Georgia

G is for Georgia, where you drive through the mountains and see the results of house-to-house competition in candlewick bedspreads all hung out on the wash-line—each one gayer than the last and calculated to catch the eye and stop the motor of the passing tourist. An antique enthusiast drove through the Georgia mountains on a holiday and simply couldn't resist one particularly fine specimen of Georgia ingenuity. It was a spread with a red horseshoe in one corner, a green four-leaf clover in another, a blue swastika in a third, and the fourth corner had some other symbol, in yellow. In the centre was an American flag in full glory and full colour. But not all of the spreads are as symbolic or effusive as this. You can find these spreads in pure white and leave them that way, or else have them dyed to match the room you want to put them in. Another Georgia product that has been straying North of late is the revival hymn. A well-known editor and author, among others, spent some time down there in the mountains and brought a lot of revivalist hymn-books back with him. He and his friends have been singing them around the piano. They're lots of fun to do, as they go as fast as a mountain express, and are very syncopated.

In Americus, Georgia, is a woman who makes may-haw jelly—a jelly with a subtle flavour unknown to many Northerners. Her name is Mrs. J. A. Davenport, and she also makes an excellent green sweet tomato pickle, and a home-made tomato ketchup. Mrs. Lawson (Continued on page 103)



## VOGUE COVERS THE COUNTRY

(CONTINUED FROM PAGE 102)

Stapleton, of Meadow Brook Farm, Americus, puts out a salted pecan that is a winner, for about a \$1.50 a pound, delivered. She also makes a delicious chow-chow pickle for about fifty cents a pint jar. Both pecans and chow-chow have the real "home-grown" flavour, the real touch of the South, about them.

### Old Kentucky Home

**K** is for Kentucky, where the mountaineer women are artists with their needles. Eleanor Beard, at Hedge-lands, Hardinsburg, found the women so skilful at quilting that she had them revive the beautiful old Italian and Spanish types of quilting, with the result that this work has become famous all over the country. You could hardly choose a more luxurious gift than a bed-jacket of smocked velvet, with a diminutive silk pillow to tuck in behind the head while breakfasting. Or a pale golden-apricot taffeta robe, beautifully wadded and quilted, for some very *jeune fille*. This is the same Eleanor Beard, of course, who has a shop on Madison Avenue here in New York.

Down in Berea, Kentucky, some of the loveliest weaving in the country is done by the students of Berea College. There, the young boys and girls of the mountains help earn their own tuition in the various Student Industries. "Kivers" (bed-covers), woven, braided, and hooked rugs, Colonial hand-loomed fabrics, in the old designs, are all made from wools that the students raise and card and dye and spin themselves. They also make furniture, all by hand—good reproductions of Colonial pieces. "Kivers" are about \$22 each, for the twin-bed size. Southern bakery specialties are another Student Industry—beaten biscuit, fruit-cake, and black walnut brittle, among them.

**T** is for Tennessee, another home of craftsmen whose art was protected by the mountains that shut out the machines and the machine age. At Gatlinburg, in the Great Smokies, is the Arrow Craft Shop, which sells the products of the Pi Beta Phi Settlement School. Hand-made baskets of split white oak, hickory, and pine bark, in good shapes; weaving of all kinds—table-linens, towels, coverlets, and 34-inch materials, not only woollens, but cottons, made to order in any colour; hand-dipped candles of real bees-wax; and little honey jugs are just part of the handiwork of the Tennessee mountaineers that you'll find here.

### Song of the Bayou

**L** is for Louisiana and for Nouvelle Orléans with its Vieux Carré. You can find treasures anywhere on Bourbon, Royal, or Chartres Streets, for there are swarms of little shops, many of which house the bygone splendour of some of the oldest families. Waldhorn, 343 Royal Street, is one of the most famous of the antique shops and has

been established since 1878. Here you will find a magnificent collection of Georgian silver and Georgian Sheffield; and old jewellery.

Lieutaud, 531 Royal Street, has nothing but paintings and prints: Currier and Ives; flower prints by Redouté and Prevost; birds by Audubon; Alken sporting prints; and a great many other appealing things.

Casey and Casey, 516 Royal Street, known as the English Shop, is a branch of the well-known English firm of Crofut in Surrey. You'll find a beautiful and rare assortment of period furniture, silverware, old Sheffield, sporting prints. Everything here, including Mr. and Mrs. Casey, is from England, and in the best of taste.

The Acadian Homespun Shop, 700 Royal Street, gets its name from the handiwork of the Acadians, who live down in Louisiana on the Bayou Tèche and have kept their French speech and handicrafts ever since they came there from their Northern forest primeval. The Acadian Shop has table-runners, rugs, luncheon sets, all woven on the old hand-loom, of Louisiana cotton. These things are in beautiful colours and patterns. A small rug costs about \$5—an unusually low price for this type of work.

At Marguerite Fisk's, 710 Royal Street, are some nun dolls that are exquisite. They are dressed in the real habits of the Sisters of Charity and other Catholic orders that played such a large part in the history of the city.

Mrs. Paul Gorham, at her studio called Trail's End, 627 Saint Peter Street, has a collection of hand-blocked colour prints depicting old New Orleans scenes. There are also some fascinating little wax figurines of the New Orleans Negro street criers. They are about seven inches high, and, dressed in calico or gingham, they represent the chimney-sweep, the *cala* woman (*cala* is a kind of rice-cake, served hot), the cotton-picker, and others. They cost about \$2.50 each and make a very decorative addition to a bar or game-room.

New Orleans is noted for its perfume shops. One of the best known is Aucoin's, 314 Royal Street. Here, you'll find the Louisiana Magnolia and Kus Kus perfumes, originated by Madame Aucoin. You can get such perfumes for about \$1 an ounce.

Another perfume shop is Hové's. Here you can find vétivert sachets, which are to Southern linen-chests what lavender and rose-leaves are to English linen-chests. Vétivert is a root that is found in the Southern swamps; it has a delicately rich and spicy scent. Vétivert is also made in a perfume. There are other perfumes, too, manufactured by Hové, 529 Royal, that are full of the charm of the Old South.

And, of course, you'll buy pralines in New Orleans. You can get them almost anywhere you look. Louise Cook, 632 Saint Peter Street, makes excellent examples of this perfect pecan confection and makes them right where you can see the appetizing process. Gift packages of twelve small pralines, with a mammy-doll decoration, postage prepaid, cost about \$1.25; in diminutive cotton bales of six or eight, the price is about the same.



**WISEMEN FOLLOW  
THE STAR OF BEAUTY**

... In selecting a gift for a lovely lady...  
... and women, too, know that they can neither give nor receive a greater compliment than a gift of...

**DE KAMA Hormone Creations**  
*To work miracles of Beauty in all its glory!*

**FOR ALL AGES AND TYPES OF SKIN**

These priceless cremes **ALONE** contain the inimitable **DE KAMA** active extract of hormones, which are proclaimed by **SCIENCE** the very *essence* of **YOUTH!** No other beauty preparations in the whole world contain this extract... *regardless of claims!*

**CREME HORMONIQUE . . . \$7.50**  
**HORMONIQUE SPECIAL . . . \$25.00**  
Concentrated Essence of Youth to quicken results

**DE-KAR-MONE . . . \$35.00**  
Especially for chinoline, neck and chest

A woman to whom their cost is inconsequential will nevertheless appreciate the implied compliment... while if their luxury is a little beyond her purse, she will be doubly grateful.

At only the finest stores  
or write, wire or cable

**DE KAMA SALON**  
9442 Wilshire Blvd.  
Beverly Hills, Calif.

Delivery anywhere  
in the world...  
Gift-wrapped.

**DE KAMA**



*"Let us be gay!"*

**Shake or stir AND SERVE SMARTLY..**  
**IN MODERN CHASE CHROMIUM**

What hostess wouldn't be gay with such stunning things for cocktails? Especially when she knows Chase Chromium never tarnishes—never needs to be polished. All these lovely things are amazingly inexpensive, too! The Cocktail Shaker, \$4.50. The Stirring

Mixer, \$5.00. Ice Bowl and Tongs, \$4.50. Cocktail Cups, 50c each. The Tray, \$9.00. The Canape Server, \$12.50. Cigarette Server and Ash Tray, \$1.00 each. The Athena Can-  
delabra, \$15.00. Mechanical candles, \$1.00 each. Shades, \$1.00 each. At leading stores.

**CHASE**  
BRASS • COPPER • CHROMIUM

★ ★ ★ ★ ★ SPECIALTIES ★ ★ ★ ★ ★



It took a  
MASTER JEWELER  
to perfect the  
NEW  
KREISLER  
COMPACT

There is sheer magic in the way  
this marvelous new compact works  
... Thrilling in both performance  
and appearance... Just look at—



—its sleek, wafer-thin, streamlined  
beauty. Elegantly enamelled to look  
like precious stones—Jade, Lapis,  
Coral, Ivory, Onyx... To open—



—just press the ends—A little  
pressure and the mirrored top flips  
up into position... Then if you  
want—



—to get at your powder reserve,  
another slight pressure and the pow-  
der door opens!... No broken nails  
... And it's guaranteed powder tight!

Single Compact (as shown) or  
Double Compact \$5.00

At All Smart Shops

Models in solid gold from \$250.00 up

JACQUES KREISLER Sales Corp.  
136 West 52nd St., New York

## SUB-DEB STUDY

(CONTINUED FROM PAGE 37)

"This is the most divine music!"  
"Wasn't the crew simply marvel-  
lous?"

"Choate is the most heavenly place—  
I'd like to go here myself!" (This was  
especially bitter. They had each  
thought it the one touch of originality.)  
And—

"Were you ever so hot in your life?"

That was the beginning of Jane's  
theories on Lines. Then, almost im-  
mediately, she had another experience  
which taught her—quite by accident—  
the secret of many a reigning belle:  
that beauty, wealth, and wit are not  
such a guarantee to social success as  
the ability to do the unexpected.

She and Mary were at Groton; and,  
having no more sense than most peo-  
ple of sixteen, they thought it would  
be funny to go canoeing—it being the  
middle of winter—with fur coats on.  
It was mildly funny until the canoe  
tipped over. Swimming in a fur coat  
turned out to be anything but amusing.  
They were rescued and taken dripping  
to Mrs. Peabody, who, as Jane says  
mistily, gave them "tea and gruel and  
everything." Jane, however, found her-  
self in the hideous predicament of hav-  
ing her one girdle soaking wet. Mrs.  
Peabody met the crisis with a pair of  
Dr. Peabody's spare garters.

In the space of two hours, Jane be-  
came The Girl Who Is Wearing Dr.  
Peabody's Garters. She never had a  
better time in her life.

It was with this experience in mind,  
that she later ran the Senior Class of  
Loomis around the cinder track to cool  
off. It had been one of those evenings  
when, for some inexplicable psychologi-  
cal reason, no one paid the slightest at-  
tention to her. The whole week-end  
looked as though it were going to col-  
lapse then and there. In desperation,  
Jane made her next partner gallop  
around the track. After three boys had  
done it, the stag-line was buzzing.  
"Who's the swell wench who runs  
around between dances?" "Who's the  
cute girl with the record half-mile  
dash?"

Experience, as Jane says, is a hard  
teacher. But the results are worth it.

### MODERN MANNERS

However, no matter how deliberate  
Jane's line, she has—deliberately or not  
—the sort of manners which are not  
often connected with the Younger Gen-  
eration by the Older—a charming,  
poised, and totally unassuming gra-  
ciousness. Her mother and father are  
responsible for this, of course; they are  
unaffected people themselves. More  
than that, they are quite honest with  
their daughters. When they make a  
rule, they give their reasons for it.  
They believe that if Jane agrees not to  
go dancing at a Night-Club until she is  
out, she won't. They believe that if  
she says that she never drinks more  
than two cocktails, and those never in  
public, two cocktails are all that she  
drinks. They are quite right.

Consequently, Jane is a lady, even  
when she is acting her most insane.  
This pleasant paradox is typical of the  
young of 1934, about whose morals as  
much is being said and written as is  
generally written and said of the ado-  
lescents of any generation. And per-  
haps the critics are right. Perhaps, un-

derneath her light-hearted, slightly  
light-headed, generally well-behaved  
exterior, Jane is a horrid mass of cor-  
ruption. Perhaps she needs as much as  
the Flaming Youth of 1920. Perhaps  
she knows too much and sees too much.  
Perhaps. But if Jane has been kissed,  
it certainly hasn't hurt her.

In this, as in many other things,  
Jane is very like thousands of other  
sub-debs all over the country. She  
struggles for individuality; yet she suc-  
ceeds, ironically, in being not so differ-  
ent from her contemporaries as from  
the sub-debs who have preceded her.  
In the past five years, the nation's val-  
ues have changed, and the young of  
the nation have changed, too. Jane has  
as much publicity, she is invited to as  
many parties, she has the same sort of  
superficial polish as her sister had,  
five years ago; but she does not consid-  
er herself—as her sister did, and with  
reason—the most important member of  
her family because next winter she will  
be out. She knows that the New Deal  
and kidnaping, unemployment and Hit-  
ler are more important to-day than the  
most prominent debutante.

### DÉBUTANTE VALUES

She is well aware of the necessity to  
keep within an allowance which is any-  
thing but large. Some of the nicest boys  
she knows can not afford to take her  
out to dinner. Some of the smartest  
and most popular girls buy their eve-  
ning slippers at a shop where the stand-  
ard price is five dollars. One of Jane's  
pet evening dresses cost \$16.95. Neither  
of her sisters ever bought an evening  
dress for less than ninety-five dollars in  
their lives—until 1929. Both of them  
spent the years after their débuts in  
London and Paris. Jane thinks—vague-  
ly—that she will study Costume Design  
in New York, for no particular reason  
except that too many of her friends are  
waiting to put their secretarial knowl-  
edge into practice. She candidly ex-  
pects to be married, without having the  
slightest idea to whom; and when she  
does, it would be no shock to her to  
find that a part-time maid is a luxury.

Yet Jane is not merely a completely  
happy person. She is also reassuringly  
normal. Her father asked her the other  
day whether she had read *Anthony Ad-  
verse*. She told him proudly that it  
was the only book she'd found time for,  
out of school, last winter.

"Did you like it?" her father asked.

Jane looked at him absently. "I think  
so. I don't remember it exactly."

Her father groaned. "You have only  
two interests in life, haven't you?  
Clothes and boys."

Jane's blue eyes looked mildly start-  
led. "Of course," she said simply.

Her father smiled. "And you don't  
need twenty-dollar boxes of flowers  
from the boys, nor thousands of dollars'  
worth of clothes. I guess you're all right."

But Jane's eyes had taken on a look  
that was more than startled.

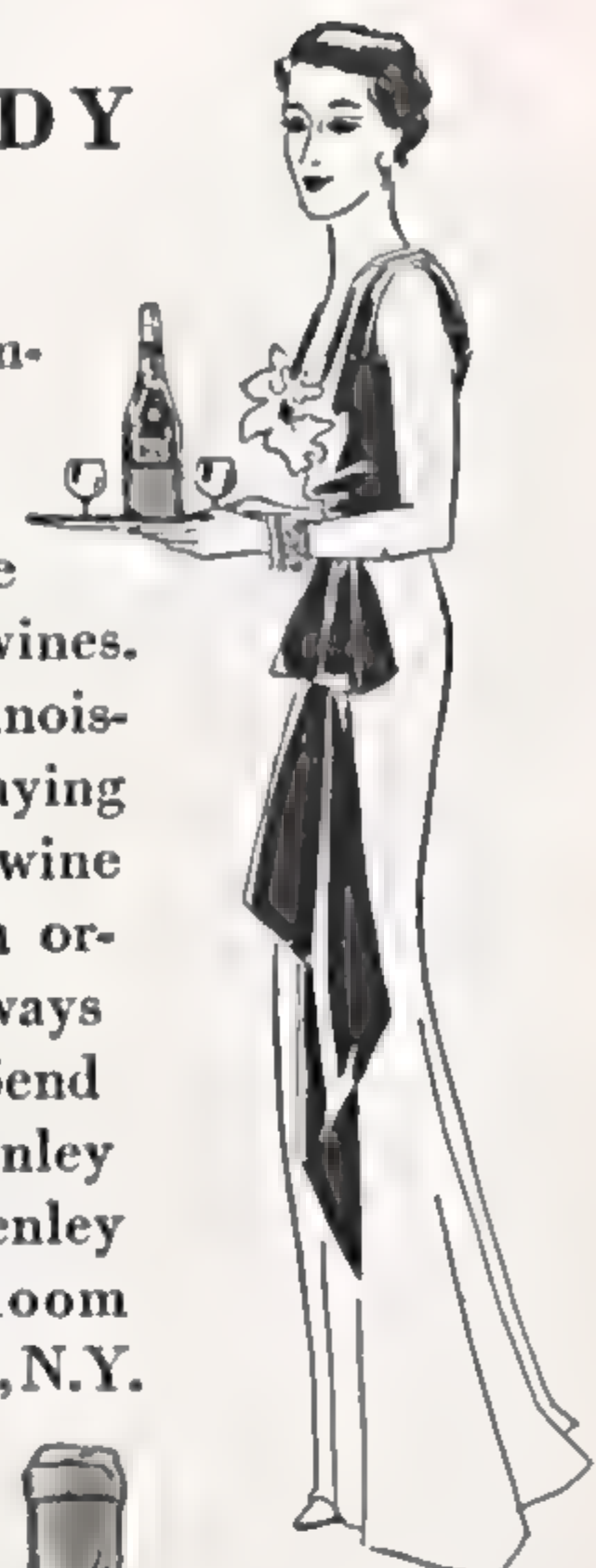
"Oh, Daddy," she said, "I'm scared  
to death!"

Her father sobered. Prepared to reas-  
sure her about business, the prospect  
of a revolution, and the economic out-  
look, he asked what she meant.

"I'm so afraid," said Jane, "that I  
won't get to Princeton house-parties  
next spring. Wouldn't it be ghastly?"

## BORDEAUX and BURGUNDY wines

Two easily remem-  
bered letters—  
"B&G"—stand  
for the best France  
knows about fine wines.  
For 200 years connois-  
seurs have been saying  
"B&G" to their wine  
merchants. When or-  
dering wines, always  
specify "B&G". Send  
25¢ for The Schenley  
Wine Book. Schenley  
Import Corp., Room  
556, 18 W. 40th St., N.Y.



A Schenley

IMPORTATION

B&G

BARTON & GUESTIER  
BORDEAUX, FRANCE

This advertisement is not intended to offer this prod-  
uct for sale or delivery in any state or community  
wherein the advertising, sale or use thereof is unlawful.



WHY THEY LOVE  
... to sit and sip on the  
boulevards of gay Paree!

● DUBONNET COCKTAIL  
½ Dubonnet  
½ Silver Wedding Gin  
Slice of lemon peel

A Schenley  
IMPORTATION

DUBONNET  
"THE LIFE OF PARIS"

Write for a free copy of "Delicious Du-  
bonnet Drinks".—Schenley Import Corp.,  
Room 556, 18 W. 40th St., New York, N. Y.

This advertisement is not intended to offer this prod-  
uct for sale or delivery in any state or community  
wherein the advertising, sale or use thereof is unlawful.



# WIL WITE

## KNITTED PRESENTATIONS



## FLAIR

A knitting mill protege might discover that FLAIR, the WIL WITE knitted presentation here pictured is not all hand work... Simulation of hand knitting, however, is so perfect as to deceive most experts, result of use of coddled fleece strand, a WIL WITE idea...

Original features of FLAIR are the bellows back; high twin collar with outer fold crushed and jiffy tie, and finger-fashioned tri-column lace front... Sensible!... Economical!... Flattering!... Prices of WIL WITE knitted presentations range from \$16.75 to \$45.00... WIL WITE, Merchandise Mart, Chicago; Mills, Olympia, Washington. Creators of the internationally renowned WIL WITE swimming suits, priced \$4.45 to \$12.75.

## NEW YORK IS AT IT AGAIN

(CONTINUED FROM PAGE 39)

We predict that first-night lobbies, this year, will be the happy hunting-ground of clever hostesses. In the lobbies and intermission aisles will be born many a gay after-theatre party, an informal mode of entertainment that has much to be said for it, which I shall now say.

### AFTER-THEATRE PARTIES

The technique of giving an after-theatre-opening party is not complicated, just tricky. It goes something like this: the day before, or the morning of the opening, you spend on the telephone calling up your friends. "Darling," you say, "are you, by any chance, going to Jack Wilson's opening? *What a shame!* I thought you knew him? Well, he's sent me a pair of tickets, and it will just *break his heart* if I don't go!... Anyway, my pet, I've just decided to ask a few people in after the play. *Do come!*" This way, you recruit at least fifteen or twenty friends that you'll only have on your hands from twelve to two. In the lobby of the theatre, you scream other invitations across Morris Gest's or Hope Hampton's head, thus corralling another fifteen or twenty friends. You have to be very careful whom you ask—they will all accept. It solves for them, as well as yourself, the problem of what to do for the zero-hour that follows the play.

You then troop home, where you provide, according to your purse, wine, cold cuts, and music for your assembled guests. As they will all be in your home, and as they all will have seen the play and will talk of nothing else for at least an hour, the illusion will soon be created that *you* threw the whole party, dinner, tickets, et al. If you are particularly clever, you will get one of the stars of the play to "drop in" afterwards. You can tell the star that she is to be the Guest of Honour, but be sure to stress to your guests that she is just "dropping in." Guests of honour are no longer fashionable at any but State functions, as in the chic monde it is presumed that *all* your guests are equally illustrious, for one reason or another. And, anyway, if the star's play has been a failure, when she "drops in," she can always be edged out. Whereas if she is invited, *chez vous*, as the Guest of Honour, this very fact will cast a gloom over the party and turn it, imperceptibly, into a wake.

### RULES FOR PLAYGOERS

Another good safe prediction *re* the theatre as patronized by fashionable playgoers, is that nobody, this year, with an atom of intelligence, will ask more than four people to "dine and go to the play." To ask more than four will insult not only your cook (whose food they will not have time to eat), but your guests, who will arrive late and hungry to a play—which you must presume they want to see, or you should not have invited them. Punctuality, incidentally, is again coming into fashion. With crowded calendars, and minute-to-minute engagements, no guest can afford to be late, no hostess can afford to permit him to be so. Snack bars, springing up all over New York, where you can "grab a sandwich and

a cocktail at eight," are helping to solve the problem of how to be on hand when the curtain rises.

Apart from the theatre, there will be a good deal of entertaining done in the larger hotels. With the return of good wines, hotel restaurants cease to be arid, noisy deserts, where the clatter of silver and dishes and heavy operatic overtures defeat all gaiety. Hotel dining is having a pleasant recrudescence, possibly because the art of dining is coming back—and, perhaps, because it is much easier to entertain at a good hostelry, where the cellars are well stocked with the better liquors and the dining-rooms well staffed with excellent servants, than to do it at home.

Where will the fun-loving disturbers of the peace go for their caviar and champagne? Perhaps you have not noticed it, but the small, intimate restaurants, under the name of clubs (and by any other name, they'd be as good), have outworn their brief disfavour following Repeal. The intimate air of such a place, with its familiar faces and friendly bar and, above all, with its excellent food, was something not lightly to be forsaken by wise New Yorkers. Go to any of these small places, tucked along the side streets, through the Fifties. You will find them all refurbished, their doors thrown wide open, doing business at the same old stand, playing the old favourites, and giving the same old credits! There will be more and more of these gilded little holes opening in Manhattan walls. Many of them will be sought as luncheon rendezvous.

### WINTER PREDICTIONS

And speaking of luncheon, here is the safest prediction we ever made! When you have leapt out of your car before the Colony's small awning, when you have smiled at the pale-faced, pleasant doorman, and have entered its narrow portal, when you have managed by dint of charm, witchery, pleading, and stormy threats to make Ernest give you a splendid table—one right next to your worst enemy, so that you can conveniently dunk your elbow in and out of her soup—you will see sitting in the left-hand corner, at his Round Table, Herr Dr. Rudolf Kommer, the "mysterious Austrian," surrounded, as usual, by his bevy of beauties. He, too, will be doing business at the old stand. And there will be, of course, one or two charming gents at his table—Bertrand Taylor, Willie Stewart, Prince Serge Obolensky, David Herbert, an English nobleman or titled foreigner, a New York playwright.

Ah, yes! the Colony! Where you will see this season, like last, the gentlemen losing an eye, and the ladies losing their appetites, as the chic Mesdames Harrison Williams, Lorraine McAdoo, Mary Taylor, Marie Harri-man, Elinor Schwartz, and Dorothy Paley barge in, wearing whatever this issue of Vogue says they will be wearing. (Question: Does Vogue tell them what they will wear, or do they tell Vogue? In any case, it's collusion!) Their hats will either be high or low—I won't say which. (Guessing whether hats are going up or down is like taking elevators. (Continued on page 106)

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PERFOLASTIC GIRDLE  
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MY HIPS  
9 INCHES"

... writes Miss Healy.



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Sole Agents: G. H. Mumm Champagne (Société Vinicole de Champagne, Successeurs) and Associates, Incorporated, 610 Fifth Avenue, New York City.



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## NEW YORK IS AT IT AGAIN

(CONTINUED FROM PAGE 105)

You never can be sure until you are in them, and then, my sweets, you may be wrong.)

We predict that there will be lots of débutantes. There always have been, and I can see no reason for any decline in the début-rate now. Débutantes are amorphous, pretty little creatures in the uninformative stage, who pose for rotogravures, sell programs at charity functions, and give large balls (a mode of entertaining now completely appropriated by débutantes). *Everybody* will go to their balls, but only the very old people, and the very young, will stay long. Those of us who are of an age to be made uncomfortable by débutantes, feeling that the sight of them reminds us of our slipping youth, will escape into the night with our swains and have a go at one of the night-clubs in the vicinity, Place Piquale, the Coq Rouge, El Morocco, or the Chapeau Rouge.

On nights when there are no débutante balls to escape from, we will dine late at the immortal Casino in the Park, the decorative Empire Room at the Waldorf, and the Rainbow Room at Rockefeller Center, which is sixty-five storeys nearer immortality than the others. The Rainbow Room, with its revolving this-and-that, got off to a smart canter at its October opening, when its rainbow took in additional colour from the brilliance of its patrons. Helen Gibson bustled, Peggy Talbott glowed, Mr. William Goadby Loew condescended, Kate Jennings rippled, Will Stewart courted, Mr. and Mrs. Robert Bruce danced, Freddy Allen bumbled, Joan Payson listened, Cole Porter meditated, and Mrs. Vincent Astor exuded regal distinction.

### HOME WORK

But enough of night-clubs, restaurants, speakeasies, dancings! Is there, in 1934, no entertaining to be done "in the home?" How will the Four Hundred amuse themselves and their guests within the privacy of their own walls? It is to be hoped that hostesses will see the folly of trying to give charades (so popular last year) for mobs of sixty. It is also to be hoped that they will have lost their passion for anæmic young men who sit interminably at the piano and croon oh-so-naughty songs. It is to be devoutly wished, even prayed for, that they will not, again this year, organize treasure-hunts. New York traffic conditions are inimical to this otherwise merry pastime. Therefore, until some new arbiter elegantiarum invents a new game (like "Murder") or discovers a new drawing-room piano idol (though Dwight Fiske, Mario Braggiotti, Jacques Frey, and George Gershwin have my enthusiastic permission to go right ahead until they do), the salons of Mayfair will probably fall back on backgammon and bridge!

What will the new "fads" be? Last year and the year before, prize-fighting, wrestling, hockey in Madison Square Garden wrung loud huzzahs from gentle ladies, gently born. The more athletic element took to ping-pong on penthouse roofs, while the very ener-

getic whizzed, of lovely mornings, through the Mall on roller-skates.

A suggestion of my own, too pleasant ever to come true, I offer gratis. (It might provide a lighter campaign issue to Manhattan's noble Mayor.) Let him instruct the Park Commission to run bicycle paths (like the *rijwelpads* that one sees everywhere in Holland) along the inner or outer margins of the bridle- and foot-paths in Central Park. How charming it would be, and how well it would go with 1890 bangs, to see the New York fashionables, old and young, pedalling in a swift delirious delight through Central Park!

And, speaking of original parties, why not give a six-hour bicycle relay race in Madison Square Garden?

### WHO, WHO, AND WHAT?

Who will the new darlings of society be? Lucienne Boyer, Yvonne Prinemps, Grace Moore? They have already graced the salons of Frances Wellman, Kitty Gilbert Miller, and Condé Nast! Who will swell the ranks of Society's professional demigods, dear Noel Coward, charming Cecil Beaton, dynamic Elsa Maxwell, exquisite Ina Claire, and Cole Porter, Lady Mendl, and Fred Astaire? Will Sean O'Casey, author of the much-disputed "Within the Gates," allow himself to be lionized?

Who will the new reigning beauties be? Or shall we be content with the old? To surpass the chic of Lorraine McDoo, the fragile, almost Oriental charm of Mary Taylor, the glamour of Mona Williams, the vivid grace of Mrs. Shevlin Smith, the slim modishness of Elinor Schwartz, the pink-and-white classicism of Lady Castlerosse, will be a challenge to any would-be beauty who appears on the scene.

From Europe, this year, we predict an influx of distinguished foreigners. The exchange is with them, and against us. But New York hostesses will be the gainers. The long list of these visitors includes Comte and Comtesse Guy de Gabriac, Comtesse de Vogüé, the Marquis and Marquise de Polignac, Prince and Princess Bibesco, Mr. and Mrs. James Beck, Sir Alfred Beit, Lady Knowles, Lord and Lady Tennyson, and Frau Leonora Mendelsohn; while Lord and Lady Cavendish and Lady Juliet Duff are looked for soon.

For the rest, there will be the usual Charity Balls. The Green Ball at the Waldorf is already behind us, and the new season will see more of these successfully monstrous, and one hopes monstrously successful, affairs, where the good dames of Gotham submit themselves to the long tedium of "pageant rehearsals," in order to parade for a brief spot-lighted second as professional models, or pose as famous portraits—all in the name of sweet charity. (There is also a good deal of sweet charity rife in the dressing-rooms behind the scenes at these balls, what with every lady of the pageant ensemble assuring every other lady: "My dear, I look a fright, but you look too, too divine!")

The people who like the Dog Show will go to the Dog Show. The people who like the Horse Show will throng Madison Square Garden in sables and whipcord. (Continued on page 107)



**I**N this one-room cottage at Saranac Lake, N. Y., called "Little Red," the modern treatment of tuberculosis began in 1885 because Dr. E. L. Trudeau discovered the value of rest in curing tuberculosis. Progress has been made in the fight against tuberculosis, but it still kills more persons between 15 and 45 than any other disease. Help conquer it by using Christmas Seals on your holiday letters and packages.

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Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of Vogue, published semi-monthly at Greenwich, Connecticut, for October 1st, 1934. State of Connecticut, County of Fairfield: Before me, a Notary Public in and for the state and county aforesaid, personally appeared Francis L. Wurzburg, who, having been duly sworn according to law, deposes and says that he is the Managing Director of Vogue, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1—That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Condé Nast, Greenwich, Conn.; Editor, Edna Woolman Chase, Greenwich, Conn.; Business Manager, Francis L. Wurzburg, Greenwich, Conn.; 2—That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. 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Francis L. Wurzburg, Business Manager. Sworn to and subscribed before me this 1st day of October, 1934.

(Seal) Elizabeth B. Heidroth, Notary Public. My Commission expires February, 1937.



NEW YORK IS AT IT AGAIN

(CONTINUED FROM PAGE 106)

The people who like the Opera will go to the Opera, and the opening of the Opera will, once again, be "the most brilliant since the Crash." And all the people who don't like dachshunds, hunters, or tenors, will go, too.

Every one will wear elaborate and costly gowns. The depression is lifting (in fact, it has been lifting so long that it ought to be over Mars by now). But these clothes will be worn, curiously enough, in informal places, to informal parties, and lucky will be the lady who does not lose at least one train in a small salon or a thronged café.

I hazard a guess that there will probably be a rash of costume parties (another sure sign that a depression is

over) and numbers of stately dinners given by ultra-conservative hostesses for visiting statesmen, symphony leaders, upper-bracket sculptors, and editors of International Political reviews.

And it will all, my sweets, all get into the Press. The wages of society is publicity. Thus, with the social season well under way, you can see Vogue, and the rotogravures, read Winchell and Cholly Knickerbocker, and follow in the track, if you've missed the train. Six weeks, my friends, or two months of the colourful jitters, and then we're off again—to Palm Beach, Bermuda, Nassau, California, to recuperate from "the gayest season since the Crash"—the season of 1934.

SOCIETY

(CONTINUED FROM PAGE 101)

ENGAGEMENTS

NEW YORK

**Cornell-Watjen**—Miss Ruth Keen Cornell, daughter of Mr. Irwin Hewlett Cornell, of New York and Irvington-on-Hudson, New York, to Mr. Louis Flett-mann Watjen, son of Mr. and Mrs. Louis Watjen, of New York and Greenwich, Connecticut.

**Leonard-Lewis**—Miss Jeanne Leonard, daughter of Mrs. Adelaide S. Leonard, of New York and "Waterwood," Easthampton, Long Island, and of Mr. Stephen J. Leonard, of New York, to Mr. John Barbey Lewis, son of the late Roger Lewis and Mrs. Lewis, of New York.

**INDIANAPOLIS**

**Holliday-Walling**—Miss Frances Holliday, daughter of the late Alexander M. Holliday and Mrs. Holliday, to Mr. Lewis Metcalfe Walling, son of Mr. and Mrs. Everett Walling, of Union Village, Rhode Island.

**Reed-Boehm**—Miss Frances Reed, daughter of Mr. and Mrs. Frank Reed, to Mr. Hans Georg Boehm, of Evanston, Illinois.

**SPOKANE**

**Matthews-Graves**—Miss Josephine Matthews, daughter of Dr. A. Aldridge Matthews and Mrs. Matthews, to Mr. Jay P. Graves, second, son of Mr. Clyde Merrett Graves.

ENGAGEMENTS

SYRACUSE

**Froelich-Hubbard**—Miss Margaret Froelich, daughter of Mr. and Mrs. Louis D. Froelich, to Mr. R. James Hubbard, son of Mr. and Mrs. Robert F. Hubbard, of Cazenovia, New York.

**TAMPA**

**Lykes-Wooten**—Miss Nancy Moore Lykes, daughter of Mr. and Mrs. John Wall Lykes, to Mr. Robert Carter Wooten, son of Mr. and Mrs. S. F. Wooten.

**TORONTO, ONTARIO**

**Smith-McDougald**—Miss Hedley Maude Eustace Smith, daughter of Mr. and Mrs. Eustace Smith, to Mr. John Angus McDougald, son of Mr. and Mrs. Duncan Joseph McDougald.

**WATERBURY**

**Chatfield-Calfee**—Miss Elizabeth Chatfield, daughter of Mr. and Mrs. Benjamin Chatfield, of Waterbury, Connecticut, to Mr. Robert M. Calfee, junior, son of Mr. and Mrs. Robert M. Calfee, of Cleveland Heights, Ohio.

**Lewis-Pratt**—Miss Margaret Lawrence Lewis, daughter of Mr. and Mrs. Lawrence L. Lewis, to Mr. John Keith Pratt, of Waterbury, Connecticut, son of Mr. and Mrs. Norman C. Pratt, of Newton Center, Massachusetts.

MORE ABOUT THE MID-SEASON COLLECTIONS

ON page 41, we described some of the innovations presented by Paris in the Mid-Season Collections—the ideas suggested by the French designers to enliven our wardrobes. Here are a few more new points, with special stress on colours.

- The newest evening shades are very strong or very weak. There are many tender pastels—notably an ethereal aquamarine, at Mainbocher's. Vionnet uses changeable grey taffeta. Molyneux puts a grey velvet cape over a pale pink dress. Contrarily, Schiaparelli combines strong ink-blue with red; Molyneux uses tomato-red with absinthe, violet, and pink.
- The entire range of blues is smart.
- Black, of course, is universal, often fired with red, worn with a gold belt and gold shoes or a pigskin leather belt and gloves.
- Ankle-length dinner-suits and be-feathered hats are seen everywhere. Patou makes a blue velvet one with a Quaker collar and a peplum jacket. You can see it sketched on page 47. Lelong and Chanel make the same type of suit all of black paillettes, with very tailored lines that are surprising-

ly "undressy." These are shown at the upper right on page 46.

- By day, the chesty look is often encouraged. Vionnet hangs fringe over the chest of a black wool dress. Rochas manages a new breastplate effect, also on a black wool dress, by means of a short, pleated cape front attached only along the sleeves. Rochas also stacks the chest of a coat with an enormous outstanding cowl drapery of fur.
- The majority of daytime neck-lines are puritanically high. There are many tiny fur Eton collars (like the one on the Molyneux suit shown on page 46) or shirred close-to-the-throat neck-lines.
- Splashes of white are used to freshen numerous dresses. Worth adds a giant white moire jabot-bib to a black moire dress. Lanvin puts wide white crêpe wristlets on a Parma-violet dress. (Both of these are illustrated on page 46.)
- Belts go to extremes. Some dresses have enormous wide ones, like those that Turcos-Spahis wear. (See page 47.) Others have no belts at all. For variety is the spice of these Mid-Season Collections.

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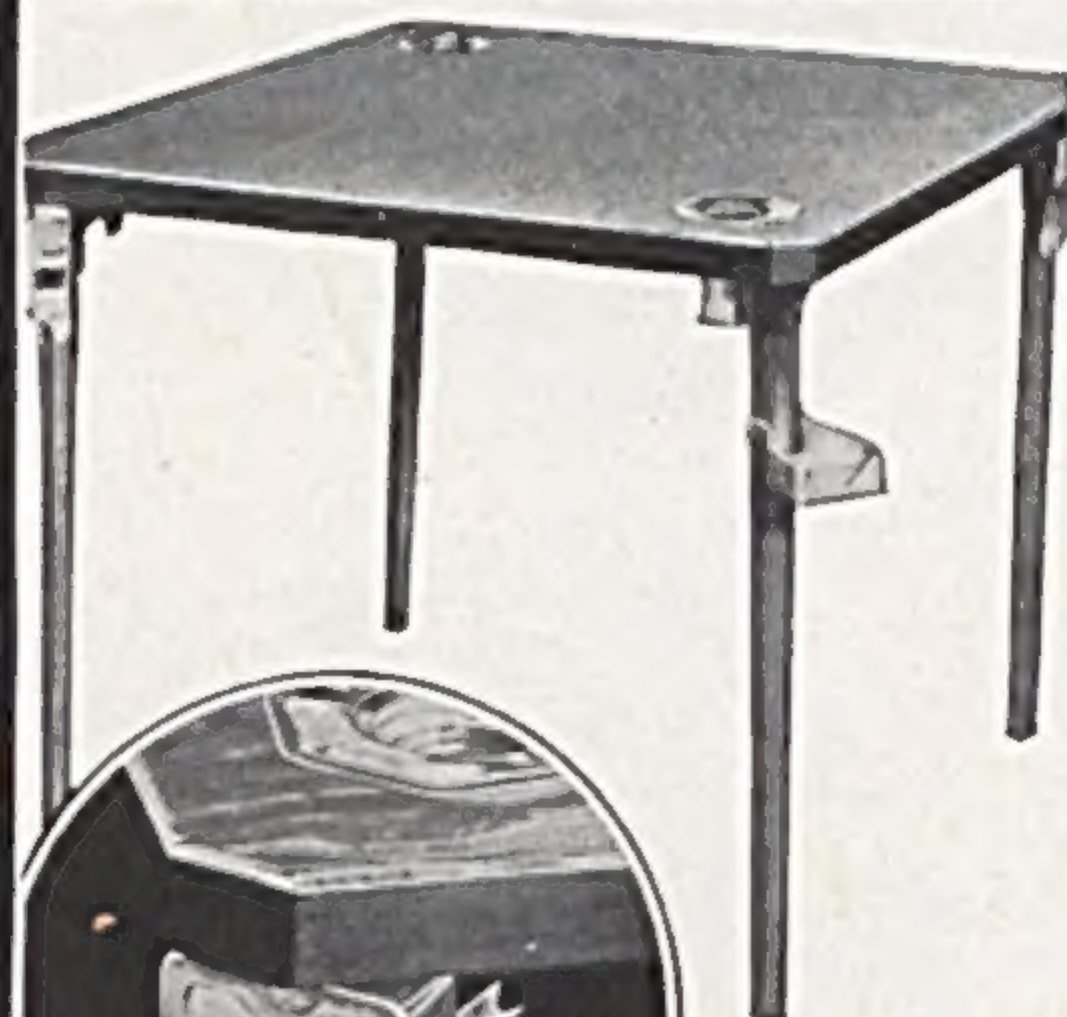
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Buffalo—The Jenny Shop  
Rochester—McCurdy & Co.  
Schenectady—H. S. Barney Co.  
Syracuse—Dey Bros. & Co.

### NORTH CAROLINA

Asheville—Jean West

### OHIO

Cincinnati—Madgene's  
Cleveland—Lindner Co.  
Columbus—Mrs. Eugene Gray, Inc.  
Dayton—The Elder & Johnston Co.

Toledo—The Gillespie Shop

### OKLAHOMA

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Oklahoma City—John A. Brown  
D. G. Co.

Tulsa—Brown-Dunkin Co.

### OREGON

Eugene—H. Gordon & Co.  
Portland—Meier & Frank Co.

### PENNSYLVANIA

Allentown—Hess Bros.  
Harrisburg—Worth's  
Hazleton—Wears, Inc.  
Philadelphia—The Blum Store;  
B. F. Dewees  
Pittsburgh—Kaufmann's  
Reading—Pomeroy's, Inc.  
Scranton—The Heinz Store  
Wilkes-Barre—The Isaac Long Store  
York—Worth's

### RHODE ISLAND

Providence—Gladding's

### TENNESSEE

Chattanooga—Miller Bros. Co.  
Nashville—Town and Country Shop

### TEXAS

Abilene—Ernest Grissom, Inc.  
Dallas—Neiman-Marcus Co.  
Fort Worth—The Fair  
Galveston—Donna May Shop  
Houston—The Patio Shop  
Wichita Falls—W. B. McClurkan & Co.

### VIRGINIA

Lynchburg—J. R. Millner Company

### CANADA

Belleville—Nellie Smith  
Brandon—Doig's Store, Ltd.  
Brantford—Nyman's, Ltd.  
Brockville—Miladi Store  
Calgary—The Hudson's Bay Co.  
Cornwall—Segals Ladies' Wear  
Edmonton—The T. Eaton Co., Ltd.  
Fort William—Chapples, Ltd.  
Galt—A. H. Appleton & Co.  
Halifax—The Wood Bros. Co., Ltd.  
Hamilton—The T. Eaton Co., Ltd.  
Kingston—John Laidlaw & Son, Ltd.  
Lethbridge—L. Cameron & Co.  
London—Smallman & Ingram, Ltd.  
Midland—Edwards Specialty Shop  
Moncton—Peake's, Ltd.  
Montreal—Henry Morgan & Co., Ltd.  
Niagara Falls—Louise Smart Shop  
Ottawa—A. J. Freiman, Ltd.  
Owen Sound—Royal Ladies' Wear  
Peterboro—Barries, Ltd.  
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Regina—R. H. Williams & Sons, Ltd.  
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